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MACMILLAN'S TEACHING IN PRACTICE FOR INFANT SCHOOLS

PROJECTS AND PICTURES

EDITED BY

E. J. S. LAY

*In Five Volumes, with a Portfolio
of Seventy-five Coloured Class Pictures*

VOLUME FOUR



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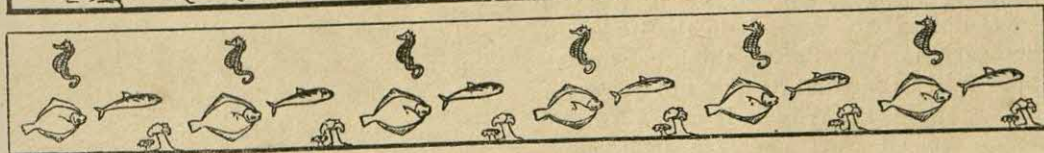
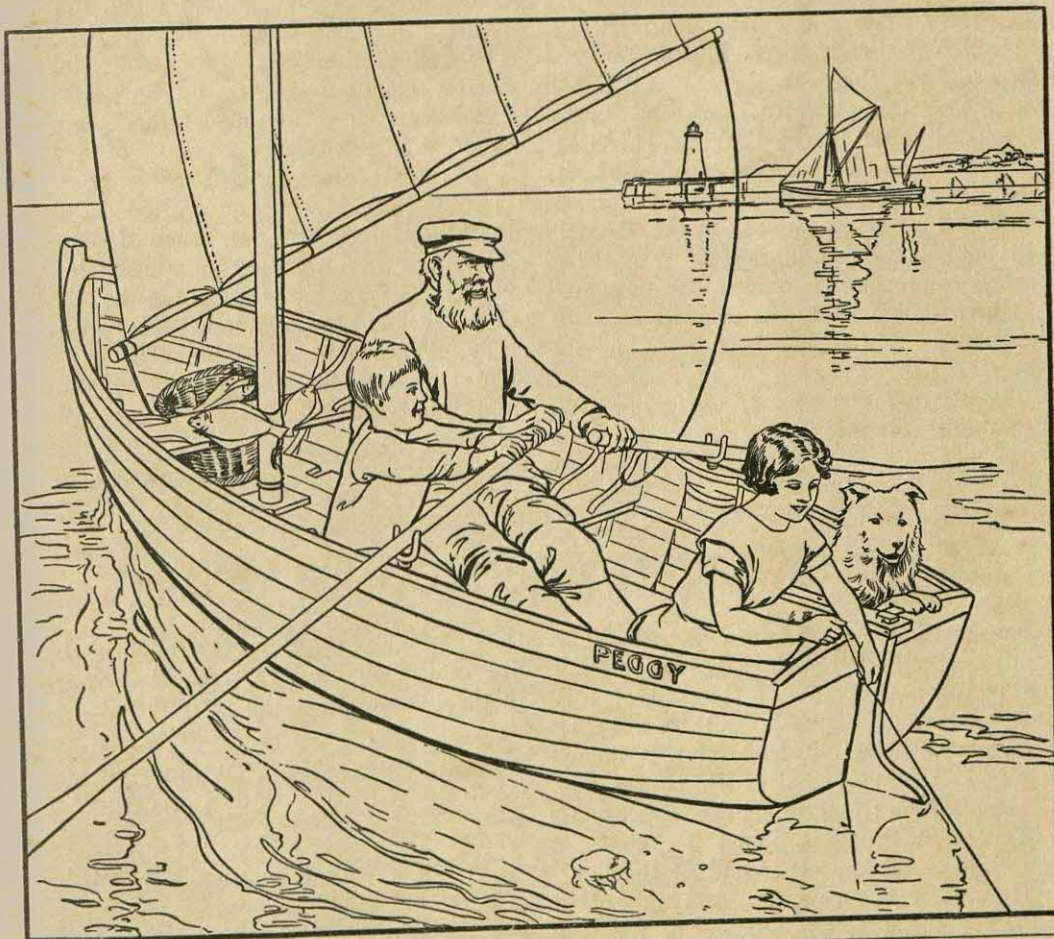
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CENTRE OF INTEREST—THE SEASIDE

XXXII. ON THE SEA

(Continued from VOLUME III)



OUT FOR A SAIL

Trace this Drawing for part of the Frieze, Picture No. 38

Description of Picture No. 38.—Here we see Peggy and John being taken out in a boat by an old fisherman. The boat has one sail and a pair of oars. The sail is spread and the fisherman is rowing, with John beside him helping to pull one oar. Peggy sits by the tiller holding a line. She hopes to catch a big fish as they sail along. The fisherman's dog sits beside Peggy with its paws on the side of the boat, intently watching the line. We can see from the basket of fish at the other end of the boat that the three have already been fishing to good purpose. On the seat there are two fish which look like plaice or dabs, and several of another kind in the basket. The lighthouse and sea wall in the background suggest that the boat is not far from land and is heading for the open sea, where the trio will be able to fish in deeper water. The boat is appropriately named the "Peggy." A larger sailing boat can be seen near the lighthouse. A jellyfish is floating in the water near the boat.

The frieze for the classroom wall shows four kinds of sea creatures,—a plaice, a

mackerel, a sea horse and two sea anemones. *The sea horse* is a small fish about 7 in. long, related to the pipe fishes. It is a native of the Atlantic and Mediterranean seas. Like the pipe fishes, the sea horse has a ridged bony exterior and a flattened four-sided body. The large head, ending in a snout with a small mouth at the tip, bears a curious resemblance to the head of a horse, thus giving the fish its popular name. The fish is remarkable for swimming in an upright position by means of a small single back fin. The end of the body is prolonged into a narrow coiling tail with no fin. *The sea anemone* is an inhabitant of rock pools all round our coasts. It consists of a tube with rings of tentacles at the top, often of the most lovely and varied hues, so that they give the appearance of a flower. Anemones feed on tiny organisms in the water. They catch their food by means of tentacles, with which they enfold their prey. When alarmed or when feeding, the tentacles can be completely withdrawn, and the creature then resembles a blob of jelly.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 38.—The children should freely describe and discuss the picture:—1. Point to the sail of this boat. Of what use is a sail to a boat? 2. Tell what the old fisherman is doing. 3. Name the long poles he is holding. 4. How is John trying to help the fisherman? 5. Tell what Peggy is doing. 6. What do you think is at the other end of the line? 7. How is a fish caught? 8. Think of a name for the dog; e.g., *Rover*. 9. What is *Rover* doing? 10. What is in the basket in the boat? 11. Who do you think has caught these fish? 12. What is the tall tower in the distance? 13. Why is it called a *lighthouse*? 14. Of what use is a lighthouse? 15. Count the sails of the large ship near

the lighthouse. 16. What is a jellyfish? Find one in the picture. 17. Tell what you see in the border under the picture.

Flash Cards.—The following sentences might be written on strips of card:—

1. Peggy and John are out for a sail.
They are in a boat.
The boat has a sail.
It is called "Peggy."
2. The fisherman has an oar.
John has an oar.
They are rowing the boat.
The boat moves quickly.

3. Peggy has a fishing line.
She has caught some fish.
She hopes to catch some more fish.
She will take the fish home.

4. Rover is the dog.
Rover is looking at the sea.
He is waiting to see the fish.
His paws are on the boat.

Choose the right word.—Write the following on the blackboard or on cards and let the children rewrite the sentences, choosing the right word to complete each sentence. This is a good exercise for the Sevens:—

1. A man who catches fish is called a (fisherman, fishmonger).
2. A man who sells fish is called a (fisherman, fishmonger).
3. A man who sells vegetables is called a (grocer, greengrocer).

4. A man who sells groceries is called a (grocer, greengrocer).

A "Yes and No" game.—In this exercise the children answer either *Yes* or *No*:—1. Do fish live in the air? 2. Do fish live in the earth? 3. Do fish live in the sea? 4. Does a sailing-boat have sails? 5. Does a fisherman catch pigs? 6. Does a fisherman catch fish? 7. Does a grocer sell fish? 8. Does a butcher sell crabs? 9. Does a fishmonger sell mackerel? 10. Does a sailor bring the letters? 11. Does a postman carry parcels? 12. Does a sailor row a boat?

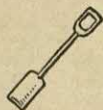
A picture puzzle.—Children of seven are fond of puzzles. Here is a simple picture puzzle which the children will enjoy reading. The teacher can draw the figures and write the lines on the blackboard, or copies can be duplicated for the children's individual use:—



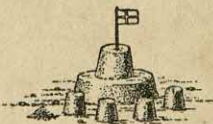
spends her holidays by the



With her



she builds a



Sometimes she rides on a



One day she found a



and a



She put them in her



always takes some



home to mother.

Puzzle writing.—This is a capital puzzle game for the Sevens. A simple sentence—**FISHES HAVE FINS**—is written in numbers, which correspond with certain letters of the alphabet. The children have to decode the numbers to write the words. Write the puzzle on the blackboard:—

357427 4182 3567

Under the puzzle put the key:—

1	2	3	4
a	e	f	h
5	6	7	8
i	n	s	v

Reading and listening.—It is a good plan sometimes to read in a quiet and natural voice a short, easy story to the children, requesting them to listen attentively. Afterwards write on the blackboard a few sentences from the story with a word omitted, and then get the children to fill the gaps in the sentences. For example:—

Story.—Max took out his net. He went down to the sea. "I shall catch shrimps," he said. He paddled in the sea. He dragged his net along in the water.

Then a crab nipped his toe. "Oh!" cried Max, and he ran to his mother. The crab held on to his toe.

"Have you caught some shrimps with your net?" asked mother.

"No," cried Max, "I have caught a crab with my toe!"

Write these lines with the missing words:—

1. Max took out his —.
2. He went down to the —.
3. He wanted to catch—.
4. He caught a — instead.

Put together.—Write the following lists on the blackboard; let the children write

the first list and put the second list in order: e.g., *Fishes swim.*

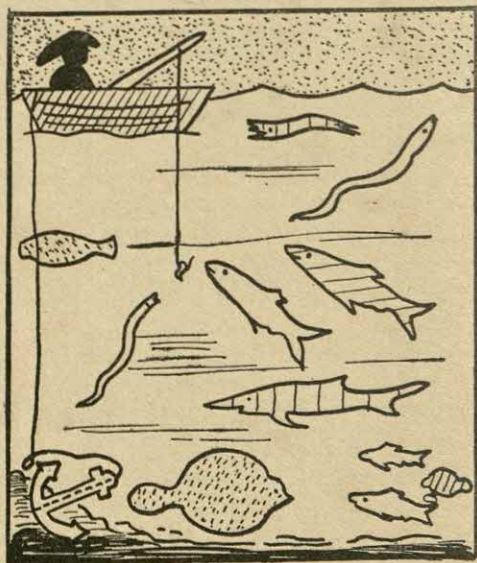
Fishes	nip.
Ships	blows.
Crabs	swim.
Lighthouses	sail.
The wind	shine.

A drawing game.—On the blackboard draw an outline of the hull of a sailing boat, and let several children go in turn to the blackboard to complete the drawing by adding the rudder, seats, oars, sail, flag and name.

Snapshot drawings.—Draw on cards two or three different kinds of fish and cut out the shapes. Give the children drawing materials, then exhibit the card for a few seconds and let the children draw their impressions of the shape exhibited.

Picture cards and a scrapbook.—Let the children bring from catalogues and magazines pictures of things relating to the seaside. Mount the pictures on cards and use them for a matching exercise as described on page 329.

Paper cutting—fishes, etc.—The children will enjoy making paper fishes, either by



paper fishes on mount.

free cutting with coloured paper, or by cutting out shapes which they have first drawn and coloured. By the latter method, familiar fishes seen in fishmonger's shops can be represented, such as shrimps, plaice, eels, herring, etc. The teacher prepares a large wall mount for the children's fishes, as shown in the sketch. A green sea under a strip of blue sky is all that is required, using coloured chalks, or a sponge or rag dipped in water

colour. A water-coloured background is to be preferred if the children are themselves using water colours or paper of pale shades. The children may like to add a little boy or fisherman fishing from an anchored boat, as shown. The anchor is cut from a square of brown paper folded double, and a rocky bottom where the anchor rests is added to the sea. The fishing line and anchor cable are drawn in afterwards.

GEOGRAPHY TALK

MEN WHO HELP US—THE FISHERMAN

Most boys and girls like fish. Which fish do you like best? Let us write down the names of all the fish you have seen in a fishmonger's shop. Now we will draw some of the fish on our boards. Whatever should we do without the brave fishermen who go out night after night over the sea to catch fish for us? We call them *brave* fishermen, because they often have to be out in their ships when the wind howls, the rain pours down, the lightning flashes, the thunder booms and the great waves of the sea roll along like hills of water. In stormy weather the fishermen wear big sea boots and oil-skin coats and hats, but even with these clothes they often get very wet and terribly cold. But fish must be caught for our food however bad the weather.

Some fish, such as haddock, cod, hake, and whiting, live near the bottom of the sea. The fishermen who catch these fish go out in steam vessels called trawlers. A ship is called a trawler because it has on board a huge bag like a great purse made of net. This is the trawl. The ship steams along, and when the fishermen come to the place where the fish live at the bottom of the sea, they let down the trawl by a strong steel wire. The trawl is dragged along the bottom

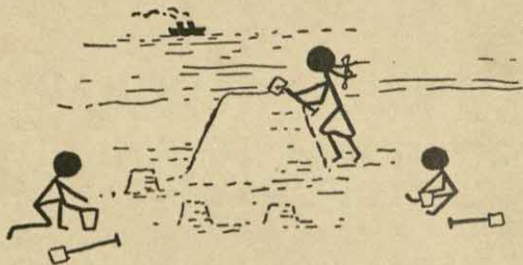
of the sea, and as it goes along the mouth of the great bag opens and drags the fishes into it. Once the fishes are inside the trawl they cannot get out again, for there is a flap like a door at the mouth of the bag. The flap opens only *into* the bag and not *out* of it, so in this way the haddock, cod, hake and whiting are caught. When the fishermen think that the trawl is full, an engine is set going to wind up the steel wire. The trawl is hauled on deck; the fish, all shining like silver, wriggling and squirming, are tumbled into the hold of the vessel, and the trawl is let down again to catch more fish.

Some fish, such as the herring, mackerel and pilchard, swim near the top of the water, and these fish are caught by steam-boats called drifters. The drifters carry ten fishermen and about ninety very long cotton nets. The nets are joined together by rope. When the drifters come to the place where the fish are swimming, the men let down the nets, which are weighted at the bottom so that they hang straight down in the sea like curtains. The tops of the nets are held up by cork or other floats. The shoals of herrings and other fish swim along and reach the nets. They try to swim through the holes or meshes in the net, but the meshes are too small for most of them to pass. They can put only their pointed heads through the holes, and when they try to

The Peg Family visit the Sea-side. I



Peter, Dick, and Dot run
down to the sands
with their spades and buckets.



They make a big
sand-castle.



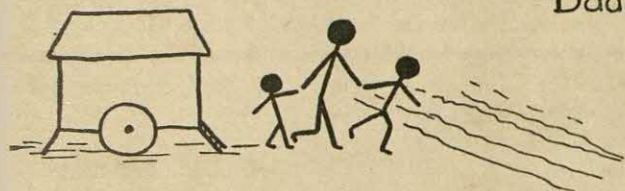
Mother rests in a deck chair
while Baby Betty lies on a rug
and kicks.

Father likes to lie
on the sand and sleep.



Jim has a telescope to watch
the ships pass by.

A Visit to the Sea-side II



Daddy took the two
boys for a
swim in the
Sea.

Dot takes her
bucket to find
shells and

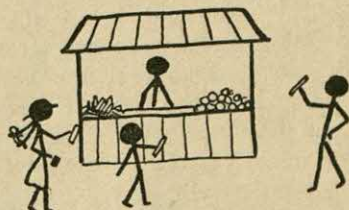


Peter picks up a small crab.
He takes it home
in his bucket.



Dick has a ride on a donkey.

They buy some
sticks of rock to
take home to
their friends.

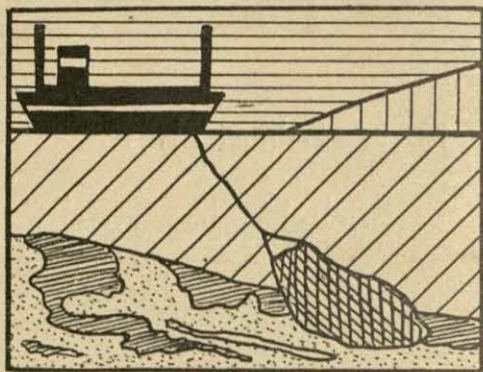


get back again they are caught by their gills, and cannot get away. The nets are left hanging during the night and when the sun is just rising the fishermen haul in the nets and tumble out the fish. Swift steamships gather up the catch from the many drifters and hurry away at full steam for the fishing ports. Here the fish are packed into barrels and boxes and sent by train to London and other places, where they are sold to the fishmongers.

(In schools near fishing ports the teacher will probably like to talk about the Scottish fisher girls who prepare the herrings for export, and about the curing of bloaters and kippers.)

Paper picture—trawling.—An effective picture to demonstrate trawling may be made of paper shapes pasted on a cardboard or stiff paper mount. The sky is pale blue paper, the sea pale green paper, and the cliff yellow or light brown. The rocks below the sea are dark brown paper with

markings in dark green chalk to represent seaweed. A boat is cut out of dark brown or black paper and marked with a red stripe in chalk; this is pasted to the surface of the "water" as shown. A trawl net is drawn with brown crayon or pencil on white paper; the shape is cut out and pasted to the rocks.



cut-out paper picture showing trawling.

STORIES FROM HISTORY

FRANCIS DRAKE—THE FIRST ENGLISHMAN TO SAIL ROUND THE WORLD

MANY years ago, before there were any aeroplanes, or any steamships, men thought that the earth was flat like a plate. They thought that if they got into a boat and went straight on and on, they would tumble off the edge of the world. Now we know that the earth is not flat like a plate, but it is round like a ball, and that if you go straight on and on for thousands of miles, you will at last go all round the world and come back to the place where you started.

When men first began to think that the world must be like a ball, they sailed away

to the west, hoping to reach the same countries they had found when they went eastward. But they did not know how large the world is, and before they reached the lands they were looking for, they found a new land which we call America. This new land was so wide and so long that the men who found it called it the New World.

Sailors who went to the New World brought home stories of the treasures of gold and silver that were to be found there. So other sailors built ships and set out too, hoping to find some treasure for themselves.

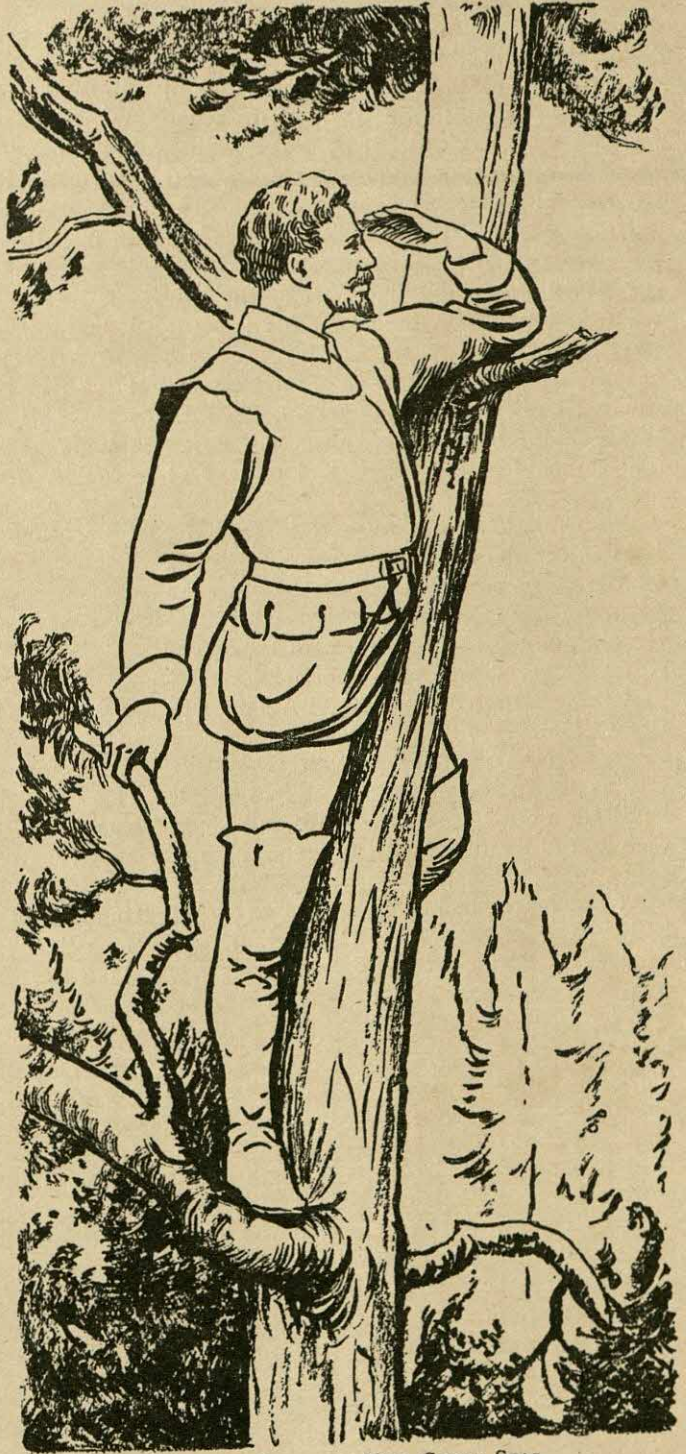
English ships were not the only ones that went to the New World for treasure. Spanish ships went there too, and the English and Spanish sailors often quarrelled and fought over the gold and silver they found.

At the time when English and Spanish sailors were hunting for treasure in the New World, an Englishman named Francis Drake set out to see what he could find.

In those days ships had sails like yachts and were driven by the wind. There were no liners or steamboats or motor-boats. Drake's ship was very small indeed, and could move quickly only when the wind blew strongly, so it took him many weeks to reach the New World.

But Drake reached the new lands safely, and found a great deal of treasure which he stowed away in his ship. He had many fights with Spanish sailors on the way and captured treasure that they had discovered. Of course Drake and his men were really pirates, taking what did not belong to them, but in those days men did not think that pirates were doing wrong.

Once when Drake was hunting for silver in the New World, he happened to be on the narrow strip of land that joins the two great countries we now call North America and South America. Red Indians lived in that part of the land, and the English sailors used to pay the Red Indians to show them their way about. The Red Indian who was guiding Drake one day said to him, "Come with me and I will show you a wonderful sight." Then the Red Indian led Drake to a high tree. "Climb this tree," said the Red



DRAKE LOOKS AT TWO GREAT SEAS

Indian, "and you will see two seas at once." So Drake climbed the tree, and it was so high that he could see from side to side of the narrow strip of land where he was. On one side was the great sea by which he had come. And on the other side was a new sea that he had never seen before.

Drake was greatly excited. He longed to sail over that new sea. He hoped that, if the world was really like a ball, the new sea would take him home again the other way.

Then Drake took his treasures home, where all his friends were proud and glad to see him. Even Queen Elizabeth asked him to come to the palace and tell her of his adventures.

But Drake did not stay long in England. He was dreaming of the new sea which lay on the other side of the New World. He got five ships ready as quickly as possible. He did not tell the sailors where they were going, or they would have been too frightened to follow. The name of his own ship was the *Pelican*.

Soon Drake set out again, by the same way as before. But this time he had to sail hundreds of miles farther south, all along the coast of South America to reach the new sea.

At last he reached this new sea which he had seen from the top of the tree. Drake called it the Pacific Ocean. Then some stormy weather came up, and at the end of it there was only one of Drake's ships left to cross the ocean.

Drake found that Spanish ships were already sailing on the new sea. He captured many Spanish ships and robbed them of their treasure. Then he began to think about getting back to England. He dared not go back by the way he had come, for he knew the Spanish sailors would be waiting to catch him. So he gave his ship a new name, the *Golden Hind*, and he turned to the west and struck out right across the new sea, his Pacific Ocean.

On and on he sailed, till his sailors nearly gave up hope. On and on, till after nine

weeks they at last saw land ahead. And if was a land they knew! It was the land of India that they used to visit by sailing eastwards. Then Drake *knew* that the world was round. He had gone off to the west and he had found a land that lay in the east.

Full of hope and courage he set off again in his little ship, still going west, till at last he came back to England. He was the first Englishman to sail all round the world, and it had taken him nearly three years to do so.

What rejoicings there were when Drake landed in England! Queen Elizabeth came down to see him in the *Golden Hind*. She put in her crown the jewels that Drake brought her. She made him a knight, so that he was ever afterwards called, "Sir Francis Drake."

HORATIO NELSON—A GREAT SAILOR

A LITTLE more than one hundred years ago there lived in France a famous soldier named Napoleon. This Frenchman wanted to conquer all Europe. With his wonderful soldiers he won country after country, and then he wished to bring his soldiers across the sea to conquer England. Luckily for England there were some splendid sailors who knew much more about warships than the Frenchmen, so that Napoleon was not able to land his soldiers in England. The greatest sailor of the time was a clever, brave sailor called Horatio Nelson. Let me tell you some stories about this great sailor, and then you will know why the people of England always think of him as the greatest sailor who ever lived.

"Nelson was never afraid."—Horatio Nelson was rather a sickly child. He was pale and thin, and often he was downright ill with ague, which made his whole body shake. But although Horatio was weak in his body, he was as brave as a young lion. Once when he was quite small, he went birds'-nesting with a cowboy. When he did

not return to dinner his grandmother was afraid he had been carried off by gipsies. His friends searched high and low for the little boy. At last he was found quietly sitting by the side of a brook too wide for him to cross.

His grandmother said to him, "I wonder, child, that hunger and fear did not drive you home."

"Fear! grandmamma," replied the little boy, "I never saw fear. What is it?"

There were few schools in England when Horatio was a boy. At one time he and his brother William rode to school on horseback. The roads were narrow and rough and during winter time the boys could hardly manage to get along at all. One winter day, after a great fall of snow, Horatio and William set off for school, but the snow was so deep that William said that they had better go back home. Their father thought that they had not tried hard enough, so he said to them, "Try again, my boys, but come back if you find the road is too dangerous. I leave it to your honour." The brothers started off again to ride through the snow. This time they got safely to school for Horatio would not go back, although his horse floundered deeply in the snow.

"We dare not go back," he said to William. "Remember, it was left to our honour!"



ADMIRAL LORD NELSON

At another time Horatio showed how brave he was by doing what other boys were afraid to do. He was living then with many boys at a schoolmaster's home. In the master's garden was a pear tree full of fine ripe pears. All the boys wanted the pears, but they could not take them during the day, and they were afraid to do so at night. Horatio said, "I'm not afraid. I'll get the pears for you." So one night some of the boys let down Horatio out of a bedroom window by some sheets. He climbed the tree, picked many pears, and was then pulled up again by the sheets. Horatio took the pears just to show that he was not afraid. He did not want any for himself and he gave them all away to his school-mates.

Another story about Nelson tells how he was ready to fight a huge polar bear. He was only twelve years old when he joined the navy and became a sailor. When he was fifteen he sailed in a ship to the cold country of ice and snow near the North Pole. Soon the water round the ship was frozen into thick ice, and the ship could sail no farther. The sailors had to wait in the ice till the winter was over.

One night Horatio said to a friend, "Come across the ice with me to chase a bear. I want to kill the bear with this gun," and Horatio showed his friend an old rusty gun he had found. The two boys slipped off quietly across the ice and often they had to jump over great gaps in it. A thick fog came on, and after a while the ship's captain found out that the boys were missing. He was afraid that something dreadful had happened to them in the fog, but he could do nothing to find them. Early next morning the fog lifted, and the captain could see the two boys chasing a huge bear. The captain showed signal flags from the ship ordering the boys to come back at once.

"Look! look! Horatio," cried his friend, "the captain signals for us to go back." But Horatio's friend went back alone, for Horatio stayed on the ice hoping to kill the

polar bear which was on the opposite side of a great gap in the ice. Horatio had used up all his gunpowder, but he thought that he could kill the bear by striking it a heavy blow with his gun. The captain could see that Horatio was in great danger, and he fired a gun from the ship to frighten the bear. Then the bear ran off, and Horatio had to go back without having killed it. The captain could not help admiring the brave boy, but he was angry to think that Horatio should have put his life in danger.

"Why were you so foolish as to chase the bear?" the captain asked him sternly.

Horatio answered, "Sir, I wanted to take its skin home to my father."

Nelson's victories.—As Nelson grew older he learned all that could be learned about ships and fighting. He sailed to many countries and fought in many battles. Always brave and fearless, he was loved by the sailors and he quickly rose to high rank in the navy. In one battle he lost an eye, and in another battle he lost an arm. Still he went to sea, for the Frenchmen were dangerous enemies, and if once they had beaten the English ships Napoleon would have landed in England with a great army.

The last battle at which Nelson fought was at Trafalgar. He was now the head of the navy and was called Admiral. He had chased the French fleet half round the world, and at last, when he had caught the Frenchmen, there was nothing to do but fight, for Nelson was determined to destroy the French warships. Nelson knew that it would be a terrible fight, so shortly before the battle he had this signal run up on his ship—"ENGLAND EXPECTS THAT EVERY MAN WILL DO HIS DUTY."

Nelson's officers wished him not to wear his four gold stars on his coat so that he should not be easily seen by French sharpshooters. Nelson's reply to his officers was, "In honour I gained them, and in honour I will die in them." And, sad to tell, Nelson did die in them. Before the battle was

over a Frenchman shot Nelson down. The last words of the great admiral were, "Thank God, I have done my duty."

The battle went on, the French ships were shattered, and Napoleon never had a chance to bring his soldiers to England. The brave Nelson was brought back to London and buried in St. Paul's Cathedral. To mark their love for the great sailor the Nelson Column was erected in Trafalgar Square. Where the column now stands was once a place of ugly houses and narrow streets. King William IV. had the houses pulled down and a fine open square made, in the middle of which the Nelson Column was placed. The column of stone is higher than many church steeples, and the top is so large that before Nelson's statue was put on it fourteen people sat down to dinner there. Many years afterwards four great stone lions were placed at the bottom of the column.

Everybody who visits London is almost sure to go to Trafalgar Square and look up at the statue of Nelson on the tall column and watch the fountains playing below, and see the hundreds of pigeons that fly about, almost tame, in the square.

GRACE DARLING

YOU remember that in the picture of Peggy and John in the sailing boat, there was a lighthouse in the distance. Lighthouses stand all round the coast of England. All through the night they flash out bright beams of light to guide the sailors, and to warn them off the rocks. In every lighthouse there is a man to watch the lamp so that it does not go out.

Near the north coast of England there is a group of rocky islands called the Farne Islands, and on one of these stands a great lighthouse, the *Longstone* lighthouse. A hundred years ago three people lived in this lighthouse—Mr. Darling, whose business it was to watch the lamp, Mrs. Darling and

their daughter, Grace. It was a lonely place in which to live. The island was rocky and bare, no other people lived on it, so this little family had to get all their food by boat from the coast. Mrs. Darling and Grace kept the lighthouse clean and cooked the meals, and Mr. Darling was up all night looking after the lamp.

One night in September¹ there was a terrible storm. Grace lay awake listening to the thundering of the waves on the rocks, and the howling of the winds. Then, as the night went on, Grace fancied that she could hear other noises,—noises which sounded like the shrieks of men and women. She got up hastily and went to her father. Up there they could both hear quite plainly the cries of people, and they knew that there must be a ship wrecked on the rocks close by.

It was too dark to see anything then, so they waited and watched till the grey daylight came. Then, looking through a spy-glass, Grace and her father saw a ship lying against one of the islands. The ship was broken in two, and the waves were sweeping over it. They could just see some people moving about on the wreck. At once Grace made up her mind to help.

"Come, father," she cried, "let us take our boat and row to the wreck."

But the terrible storm still raged. The waves were as high as houses and the wind was strong enough to blow their boat away.

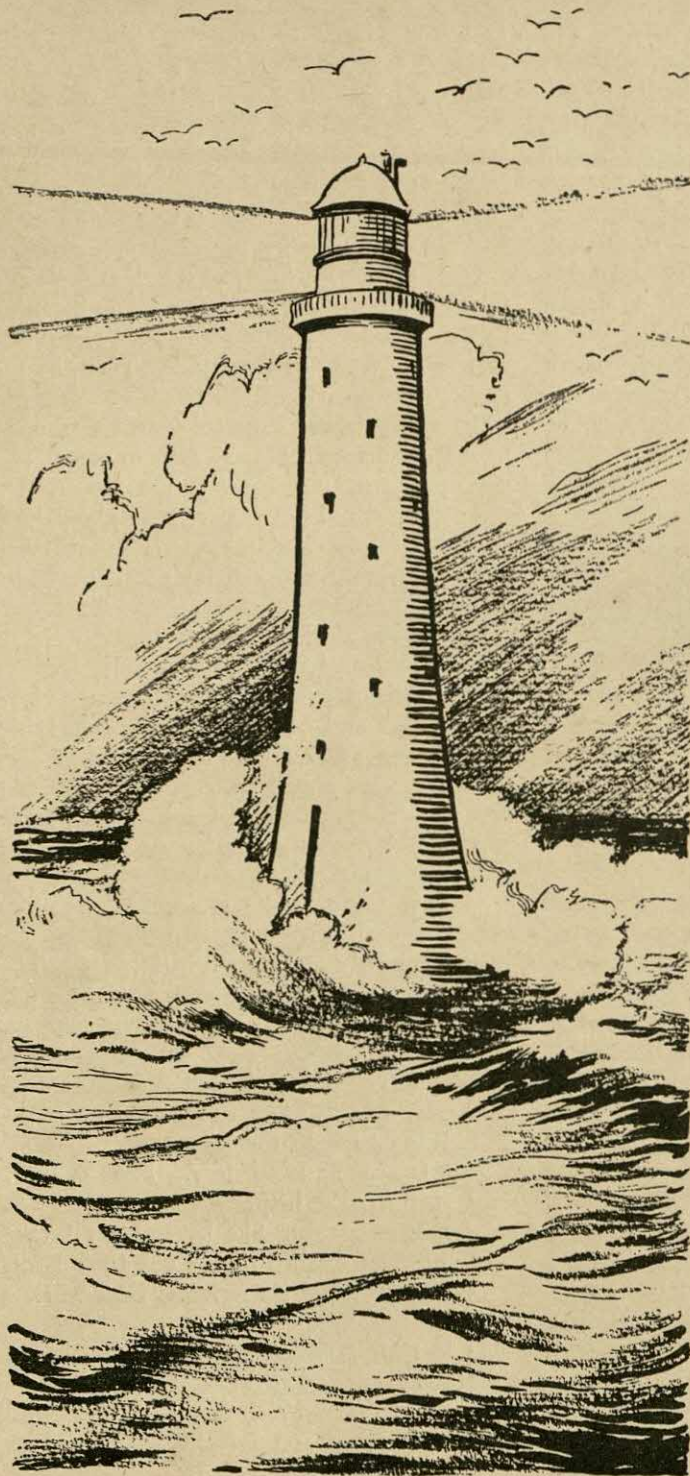
"No, my child," replied Mr. Darling, sorrowfully. "We could not reach them in our clumsy boat. And if we did, we could do nothing to help them."

But Grace had no fear. She thought only of the poor helpless men and women on the broken ship. She begged her father over and over again to fetch out their boat.

"We *must* go!" she cried, "God will go with us."

At last Mr. Darling gave way. They put out their boat on the raging sea. Grace took one oar and her father the other, and together they set off for the wreck. Their

¹ September 7, 1838.



THE LONGSTONE LIGHTHOUSE

boat was tossed up and down like a nutshell. Mrs. Darling, left alone in the lighthouse, wept bitterly, for she thought that they would never come back.

After hard rowing Grace and her father reached the island on which the ship was stranded. Her father jumped on to the island and Grace rowed up and down to keep the boat from being dashed on the rocks.

There were nine people left on the ship, eight men and a woman. They were so tired and weak that it was not possible to get them all into Mr. Darling's little boat. They managed, however, to save four men and the woman, and after they got back to the lighthouse Mr. Darling and two of the rescued men went back and saved the other four men. Mrs. Darling was ready with a good fire and food for the poor people. There they stayed for three days, till the water was calm enough to row them to the coast.

When the people of England heard of Grace's brave deed they were very proud of her. Hundreds of people wrote letters to her praising her courage. Many gave her money. But Grace did not feel that she had done anything to be proud of. She did not guess that we should still tell her story and think of her as one of England's bravest girls. Nearly one hundred

years afterwards, in September, 1934, sea scouts and lifeboatmen met together on the foreshore of Battersea Park, London, to watch the planting of the first Grace Darling

oak tree. Other oak trees are to be planted at British ports throughout the world to remind people of the brave deed of Grace Darling and her father.

RHYMES AND POEMS

THE FERRYMAN

"Ferry me across the water,
Do, boatman, do."
"If you've a penny in your purse,
I'll ferry you."

"I have a penny in my purse,
And my eyes are blue:
So ferry me across the water,
Do, boatman, do."

"Step into my ferry-boat,
Be they black or blue,
And for the penny in your purse
I'll ferry you."

Christina G. Rossetti.

Note. This easy poem is suitable for two children to recite. One is the would-be passenger, and the other is the boatman. It will be necessary to explain what a ferry is. The children can act the parts. A large metal bath makes a good substitute for the boat; if this is not obtainable a table can be placed upside down and a cloth tied round the legs.

LITTLE APRIL FISH

On April Day, on April Day,
There came to me from far away
A letter and a fish,
And somebody—I don't know who—
Wrote in the letter what to do,
And said if I would wish a wish

(And never lose my little fish)
Some evening when the moon was blue
It would come true.

On April Day, on April Day,
All by myself I hid away
My letter and my fish.
I was so secret, no one knew
The funny things I had to do,
Nor what I wished for in my wish.
I haven't lost my little fish,
So if to-night the moon is blue
It will come true.

E. Rendall.

Note.—This poem with its pretty rhythm is a favourite with children. April Day is April Fools' Day, the first day of April. Probably some of the Sevens will know of the old custom of playing tricks on people on April Fools' Day. The little boy in the poem receives an April letter in which he is told to "wish a wish" which will surely come true in the night that "the moon is blue."

The children can tell of some of the things they would wish for if they had three wishes.



THE FISHING BOAT

Oh, fisherman, sailing
Your boat in the bay,
I wonder what luck you
Are having to-day?

When you come into harbour.
If I have my wish,
Your nets will be laden
With glittering fish.

And at night, when I'm lying
All cosy and warm,
I'll think of you facing
The sea and the storm.

T. Mark.

Inflection.—Let the children practise saying the following line with emphasis on different words:—

1. The *fisherman* was sailing his boat in the bay.
2. The fisherman was *sailing* his boat in the bay.
3. The fisherman was sailing his *boat* in the bay.
4. The fisherman was sailing his boat in the *bay*.

A dictation exercise in drawing.—It affords the Sevens useful practice in drawing with the ruler to make simple figures at the teacher's dictation. Dictate to the class as follows:—

(a) Across the middle of the paper draw a line 7 in. long, and on this line mark the inches.

(b) From the third inch on the left draw an upright line 5 in. long. Mark 1 in. from the top of this line and join the point to the left end of the level line.

(c) From the fifth inch on the level line draw an upright line 4 in. long and mark 1 in. from its top.

(d) Join this point to another point $1\frac{1}{2}$ in. to the right of the top of the second upright line. (The line joining these points is a sloping line.)

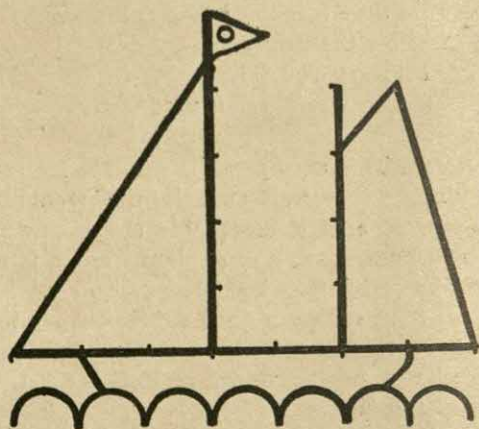
(e) Join the end of the sloping line to the right-hand end of the level line.

(f) Draw another level line 1 in. below the first and mark off the inch divisions as before.

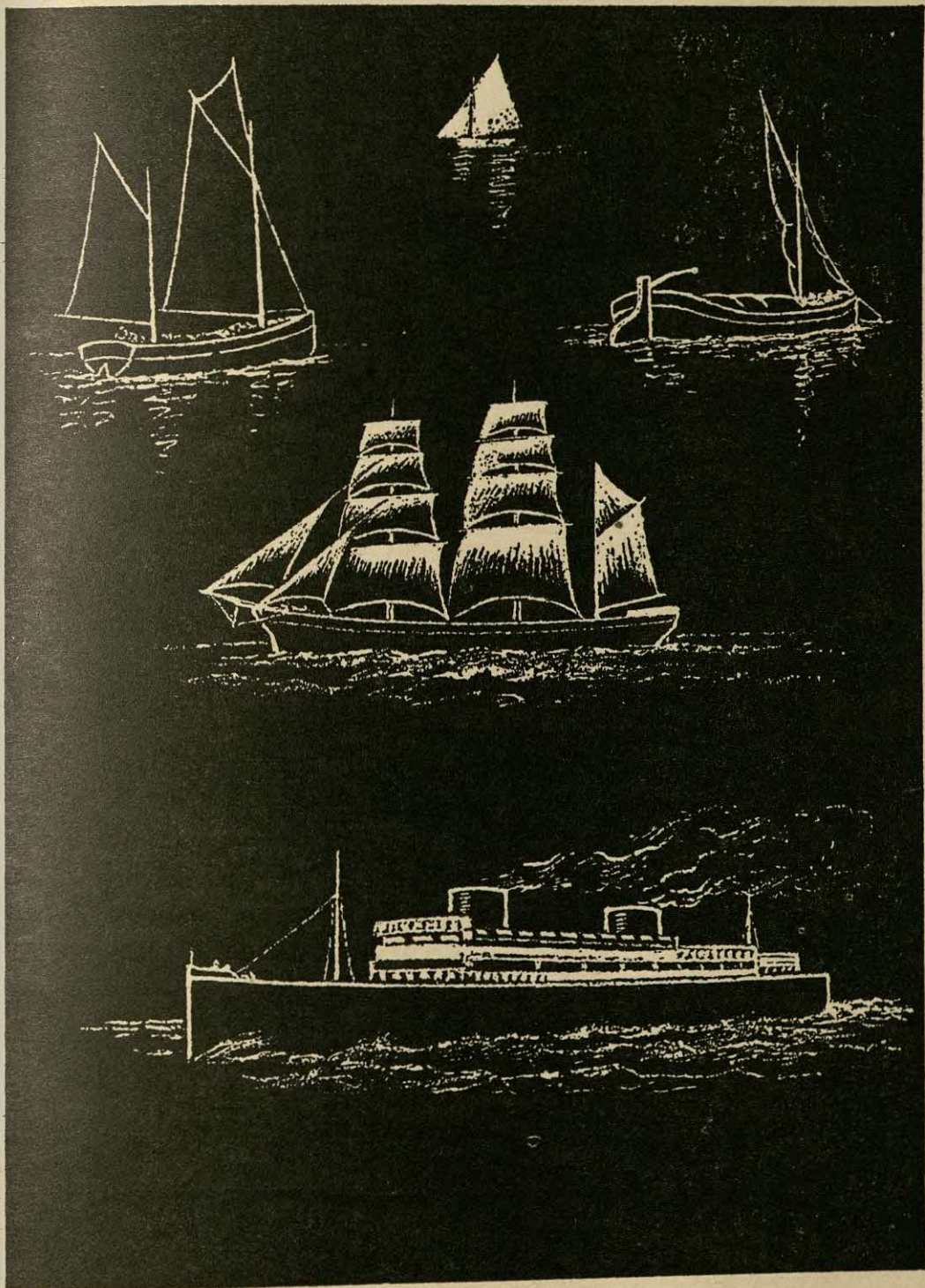
(g) Draw curves between each of these points so that the top of the curves is half-way between the level lines.

(h) Now put in the two remaining lines which will complete the drawing of a boat.

(i) Draw the flag and give the boat a name.



A DICTATION EXERCISE



SMACK

TOY BOAT

HOW TO DRAW SHIPS

BARGE

BARQUE

LINER

SONGS

THE OWL AND THE PUSSY CAT

EDWARD LEAR

PERCY G. SAUNDERS

Doh=C {

The

Owl and the Pus-sy Cat went to sea In a beau-ti-ful pea-reen

boat; They took some hon-ey, and plen-ty of mon-ey, Wrapped

up in a five-pound note.

The Owl looked up to the stars_ a-bove, And

sang to a small gui - tar "O love - ly Pus - sy! O

Pus - sy my love, What a beau - ti - ful Pus - sy you are, You

are, You are! What a beau - ti - ful Pus - sy you are!"

SWEET AND LOW

Lord TENNYSON

PERCY G. SAUNDERS

Doh = D *Slowly*

1. Sweet and low, sweet and low,
2. Sleep and rest, sleep and rest,

Wind of the west - ern sea, Low, low,
Fa - ther will come to thee soon; Rest, rest, on

breathe and blow, Wind of the west - ern sea!
mo - ther's breast, Fa - ther will come to thee soon;

|| 1 :- .1 :1 | d' :t :1 | s :- :m | s :- :- }
 O - ver the roll - ing wa - ters go,
 Fa - ther will come to his babe in the nest,

|| f :f :f | l :-s :f | m :- :t, | t :- :- }
 Come from the dy - ing moon out and blow,
 Sil - ver sails all out of the west

|| d' :-t :1 | l :- :s | d :- :- | :- :r | m :- :m | r :-m :r }
 Blow him a - gain to me; While my lit - tle one,
 Un - der the sil - v'ry moon; Sleep, my lit - tle one,

|| r :- :r | d :-r :d | m :- :- | :- :- | :- :- | : : | : . | : : ||
 While my pret - ty one sleeps.
 Sleep, my pret - ty one, sleep.

12, 10, 2007
 Date 12/25
 Loc. No.



I SAW THREE SHIPS

Arranged by
PERCY G. SAUNDERS

OLD RHYME

Doh = F

1. I saw three ships come
2. And what do you think was
3. Three pret-ty girls were

sail - ing by, Sail - ing by, sail - ing by, I saw three ships come
in them then, In them then, in them then, And what do you think was
in them then, In them then, in them then, Three pret-ty girls were

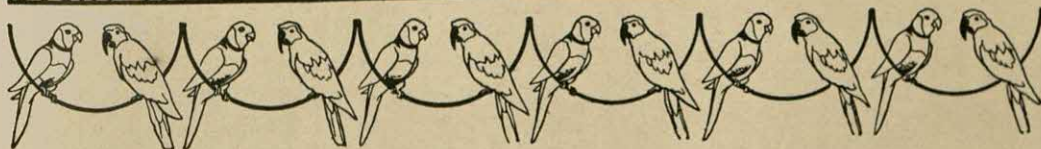
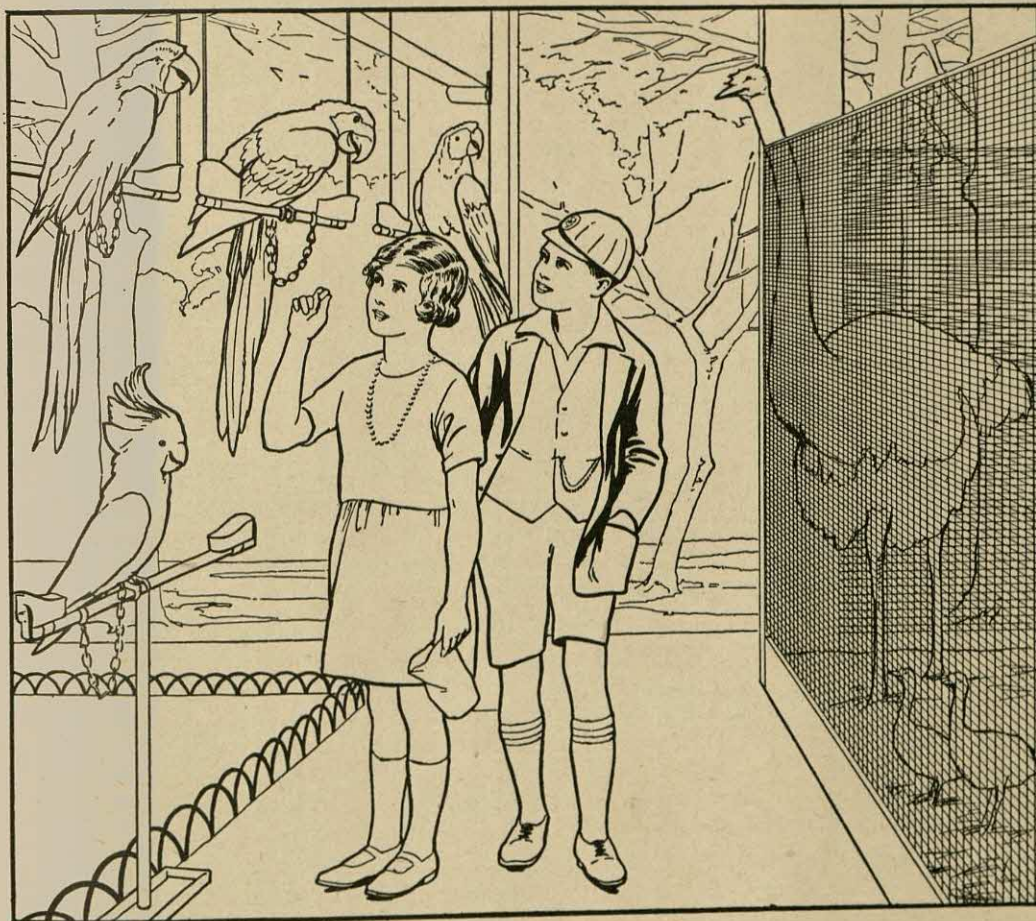
sail - ing by, On New - Year's Day in the morn - ing.
in them then, On New - Year's Day in the morn - ing?
in them then, On New - Year's Day in the morn - ing.

4. And one could whistle and one could sing,
One could sing, one could sing,
And one could whistle and one could sing,
On New Year's Day in the morning.

5. Such joy there was at my wedding,
My wedding, my wedding
Such joy there was at my wedding,
On New Year's Day in the morning

CENTRE OF INTEREST— A VISIT TO THE ZOO

XXXIII. INTERESTING BIRDS AND ANIMALS



THE PARROTS TALK TO PEGGY AND JOHN
Drawing in Outline of Picture No. 39 in the Portfolio

Description of Picture No. 39.—In this picture Peggy and John are seen walking up a path in the Zoological Gardens in London. On one side of the path, above the children's heads, are three coloured parrots on perches. A white cockatoo sits on a lower perch. The birds are chained by the leg to their perches. Each perch is supplied with two little jars, one holding food and the other water. On the opposite side of the path is a large outdoor cage. An ostrich is peering over the top of the cage, while two baby ostriches stand looking through the wire netting. Peggy holds a paper bag and offers a lump of sugar from it to one of the parrots. John is feeling in his pocket for a lump.

The frieze is made up of two differently coloured parrots on a semi-circular perch.

Parrots.—There are some five hundred known species of parrots which inhabit the warm regions of both hemispheres. They are distinguished structurally by the form of the bill. Both mandibles are hooked, the lower biting within the larger, strongly curved upper one, which is hinged to the skull. Two of the four toes are turned backwards. Parrots have brightly coloured, often gaudily coloured plumage; they are monogamous, sociable, and nest in tree holes. They are mainly fruit-eaters. The most familiar in Britain is the grey parrot of which large numbers are imported from Africa. Their food is mainly seeds such as maize, hemp, canary seed, with nuts of all kinds except monkey nuts; apple, pear, plum, banana, raw carrot and dry biscuit. Animal food, even a bone, should never be given to them. Two or three times a day a bird should be given water, but a constant supply will be abused.

Ostriches.—South Africa is the home of the ostrich, whose beautiful, curling feathers

are used for adornment by people in many lands. Ostriches live in the bare Kalahari desert of South Africa, and when running with wings outstretched they can race any animal pursuing them. As ostriches always run in great circles, however, hunters can cut across their path and shoot them.

The large, creamy-white eggs are laid in a hole scraped out in the sand, and often as many as twenty eggs can be found in a nest. They are warmed by the sun during the day, and at night the father ostrich sits on them. When the eggs have hatched the parents watch the chicks carefully. If they go for a walk, father, in his beautiful black coat with white lining and white wing tips, leads the way; the chicks follow him; and mother in her "grey-brown feather costume" walks last and keeps an eye upon her brood. Thus the ostrich family are on guard against attacks from jackals, wild cats and hyenas. Ostriches eat grass and leaves, spiky desert cucumbers, wild melons and sometimes small birds and reptiles.

Ostrich farming is no longer an important industry in South Africa. Each year, however, a great many feathers are wanted, and as the fashions are always changing, the ostrich farmers in South Africa have good years and bad years of sale, according to the styles of the times.

To obtain the feathers, the ostrich farmers drive the birds into "races," or narrow lanes between high fences, where their heads are covered with caps to keep them quiet. An angry ostrich is very dangerous, and can kill a man with its kick. The large wing and tail feathers of six months' growth are then cut two inches away from the sockets, causing no more pain than cutting our hair gives us. The stumps left behind wither and are pushed out by new feathers in a few months' time. The best plumes are the pure white and black ones. Other colours are got by dyeing.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 39.—The children should freely describe and discuss the picture:—1. Name the place where Peggy and John are. 2. What is a zoo? 3. Name the coloured birds. 4. How many parrots can you see? 5. Name the white bird. 6. Tell what Peggy is doing. 7. Do parrots talk? 8. Tell what the birds are sitting on. 9. How is it that they do not fly away? 10. Tell what you think may be in the two little jars on each perch. 11. Tell what you see in the big cage. 12. Name the bird in the cage. 13. How old do you think the baby ostriches are? 14. Name other creatures to be found in a zoo.

Flash Cards.—The following sentences might be written on strips of card:—

1. Peggy and John are at the Zoo.
They are looking at the parrots.
The parrots say, "Pretty Poll."
They are very pretty birds.
2. The parrots cannot fly away.
They have chains on their legs.
Peggy gives a nut to a parrot.
Parrots have strong bills.
They can crack nuts.
3. The ostrich is a very tall bird.
It has a long neck.
It has long legs.
It can run very fast.
It cannot fly.

Choose the right word.—Write the following on the blackboard or on cards and let the children rewrite the sentences, choosing the right word to complete each sentence by reference to *Picture No. 39*:—

1. Peggy and John are looking at some (fishes, birds, animals).

2. The coloured birds are called (cockatoos, parrots, ostriches).

3. The bird with a tuft on its head is called a (cockatoo, parrot, ostrich).

4. The huge bird in the cage is called an (cockatoo, parrot, ostrich).

5. The parrots sit on (rods, perches, poles).

Reading and drawing.—Write on cards directions for drawing, and distribute the cards among the children:—

Draw a brown perch.

Put a green jar at one end.

Put a yellow jar at the other end.

Put a red parrot on the perch.

Riddles and drawing.—Read the following riddles to the children and let them draw the animals which they think will give the correct answers to the riddles:—

1. I am a big animal.
I have a very long neck.
My skin is covered with spots.
I can run very fast.
(Giraffe.)

2. I am a big animal.
I have a white fur coat.
I have no tail.
I live in cold lands.
I eat fish.
(Polar Bear.)

3. I am the biggest bird in the world.
I have a very long neck.
I have very long legs.
I have fine feathers.
I cannot fly.
(Ostrich.)

Reading and listening.—Read the following short story to the children, encouraging

them to listen attentively. Then let the children answer the questions that follow:—

Story.—

An old lion lived in a cage at the Zoo.

He became weak and ill.

The rats nibbled his toes.

A dog was put in the cage with the lion.

"Go away!" growled the lion, "or I shall eat you."

Just then a rat went by.

Snap! It was dead. The dog had killed it.

The lion stopped growling.

"Thank you, Mr. Dog," he said, "please stay and live with me."

So the dog stayed with the lion till he died.

Questions.—1. Where did the lion live? 2. Why did the rats nibble his toes? 3. Who was put in the cage with the lion? 4. What did the lion say to the dog? 5. What did the dog do to a rat? 6. Why did the lion stop growling? 7. What did the lion say to the dog?

Let's pretend.—Let a child come to the front of the class and pretend to be an elephant, a lion or a camel. He must describe his appearance without giving the name of the animal he pretends to be. The rest of the class guess from the description what animal is being represented.

Snapshot drawings.—Draw on cards two or three different wild animals and cut out the shapes. Give the children drawing materials, then exhibit for a few seconds one of the silhouettes. Remove the card and let the children draw their impressions of the shape exhibited.

Descriptive words.—Let the children suggest suitable descriptive words to go with the name-word *lion*; e.g.—

lion—fierce, angry, hungry, tame, large, big, small, young, yellow.

A drawing game.—On the blackboard draw an outline of an elephant's body, and let the children go in turn to the blackboard and complete the drawing by adding the trunk, tusks, legs, ears, tail, and eye or eyes.

Incorrect speech.—"I have none"—In connection with a zoo project, opportunity should be taken to give exercises to get the children to say "I have none," or "I haven't any," instead of "I ain't got none."

Question.—"How many nuts have you for the monkeys, John?"

Answer.—(a) "I have none, teacher."

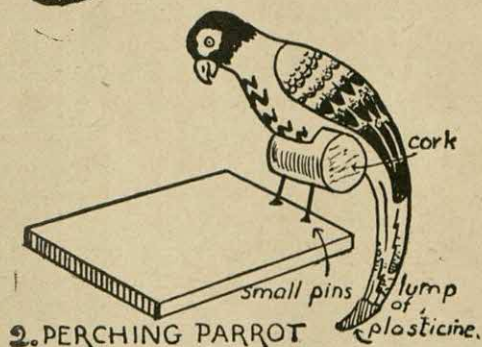
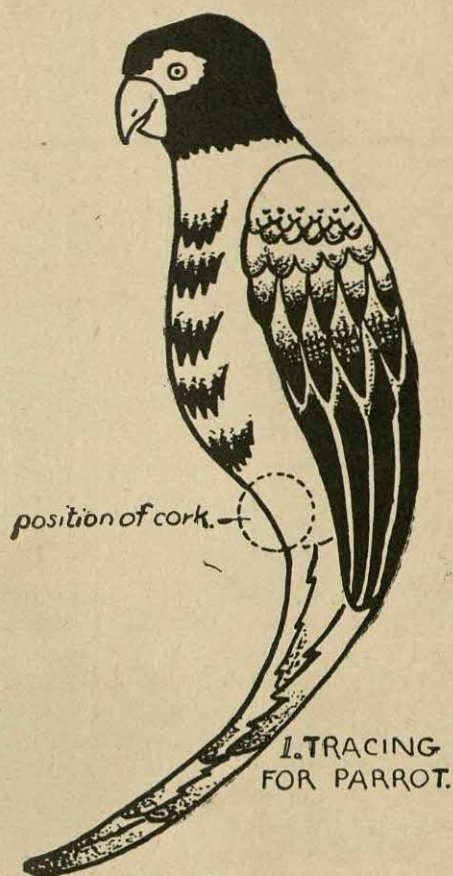
(b) "I haven't any, teacher."

Further similar questions can be asked about buns for the elephant, fish for the seals, lettuces for the tortoises, etc.

Model with odds and ends.—Perching parrot (see opposite page).—This fascinating toy which will balance on any ledge is made of a postcard, a small lump of plasticine, half a small cork and two small or midget pins. Fig. 1. gives an outline sketch the correct size for tracing on a postcard. The children each receive a postcard with a tracing of the parrot, which they cut out and colour on both sides as they please. For young children the half corks can be given out with a slit already made, which should run halfway round the cork on the middle line. On the side of the cork opposite to the slit the children push in two small pins, side by side and slightly diverging. The lump of plasticine is flattened and wrapped round the tip of the parrot's tail. They then push the edge of the parrot into the slit, at the position shown by the dotted line. By adjusting the tilt of the parrot in the slit, the shape can be made to balance on the pin heads, as shown in Fig. 2.

Older children can afterwards experiment with shapes of different sizes.

Description of Picture No. 40.—Two polar bears are seen standing on their hind feet begging for food. Although naturally fierce



and intractable, bears can be tamed, but the animals seen in zoos and circuses do not exhibit the impressive strength and power that they show in the wilds. The polar bear is one of the largest of the bear tribe, sometimes exceeding 9 ft. in length; it is remarkable for its long neck and small

head, which gives the animal a peculiar snakelike appearance. The polar bear lives in the Arctic zone. Its white fur harmonises with its surroundings, and is thick enough to give sufficient protection to the animal in water in mid-winter. Its paws are armed with long, sharp talons, and the huge flat soles are beset with bristles to facilitate walking on ice. Polar bears move in a clumsy gallop at a fair pace, and have also developed another method of progression peculiar to themselves. They sprawl flat on the ice and kick themselves along with their hind paws. This method, by distributing their weight over the surface, enables them to cross thin ice which would not bear them standing on four feet. The polar bear swims and dives excellently, living largely on seals and fish.

During the summer, when food is plentiful, the polar bear will not attack man except in self-defence, but if in dire need during the winter, it will not hesitate to do so, and many an Eskimo has fallen a victim to a bear. In attacking a man the polar bear does not hug, neither does any other bear. The animal first strikes with its paw and then holds on with its claws while attempting to bite.

Many bears of both sexes hibernate, but the polar bears do not. The male spends the long winter roaming on the edge of the ice-field, hunting for food. The female, on the other hand, marches inland and buries herself in the snow. In this snowy cavity she bears and suckles her cubs, bringing them out when the spring comes. The mother bear fasts and dozes during the winter, but she attends to the needs of her cubs and does not pass the time in a state of hibernation or complete winter sleep. The cubs remain with their mother until they are fully grown, during which time she protects and cares for them.

Probably only a few children will have seen bears, but most children will know something of them. Their short limbs, long claws, short tails and thick coats are features which should be noticed, also their power of standing upright which enables them to

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 40.—The children should fully describe and discuss the picture:—1. What is the name of the animals in the picture? They are called *polar* bears because they live at the North Pole. 2. What colour is their fur? 3. Do you know any other bears of a different colour? 4. At the North Pole it is very cold. Tell why the polar bear has a thick coat. 5. At the North Pole the land is always covered with snow. What colour is snow? 6. Why do you think the polar bears are white like the snow? 7. How are these bears standing? 8. What do you think they want? 9. Why is the picture called "More Please"? 10. Who is saying, "More Please"? 11. Look at the strange animals in the border under the picture. Tell what they are doing. 12. These animals are called sea-lions. Are they like lions? 13. Where do you think sea-lions live? 14. Look at their queer flippers instead of legs. Of what use would these flippers be? 15. Who do you think teaches the sea-lions to balance balls on their noses? 16. Do you think they play with balls in their home in the sea?

Choose the right word.—Write the following on the blackboard or on cards and let the children rewrite the sentences, choosing the right word to complete each sentence by reference to *Picture No. 40.*—

sea-lions snow flippers food Polar white Zoo.

1. — bears live at the North Pole.
2. — covers the ground at the North Pole.
3. Polar bears are — like the snow.
4. These bears beg for —.
5. These bears are in the —.
6. The creatures in the border are —.
7. Sea-lions have — instead of feet.

Number.—Write the following sentences on the blackboard or on cards with the number-words omitted, and let the children supply the missing words with reference to *Picture No. 40.*—

1. In the picture there are — (*two*) bears.
2. Each bear has — (*four*) legs.
3. In the border there are — (*eight*) sea-lions.
4. In the border there are — (*eight*) balls.

Reading and listening.—Read in a quiet and natural voice this short, easy story to the children, requesting them to listen attentively. Afterwards write on the blackboard the sentences from the story with words omitted, and then get the children to fill the gaps in the sentences.

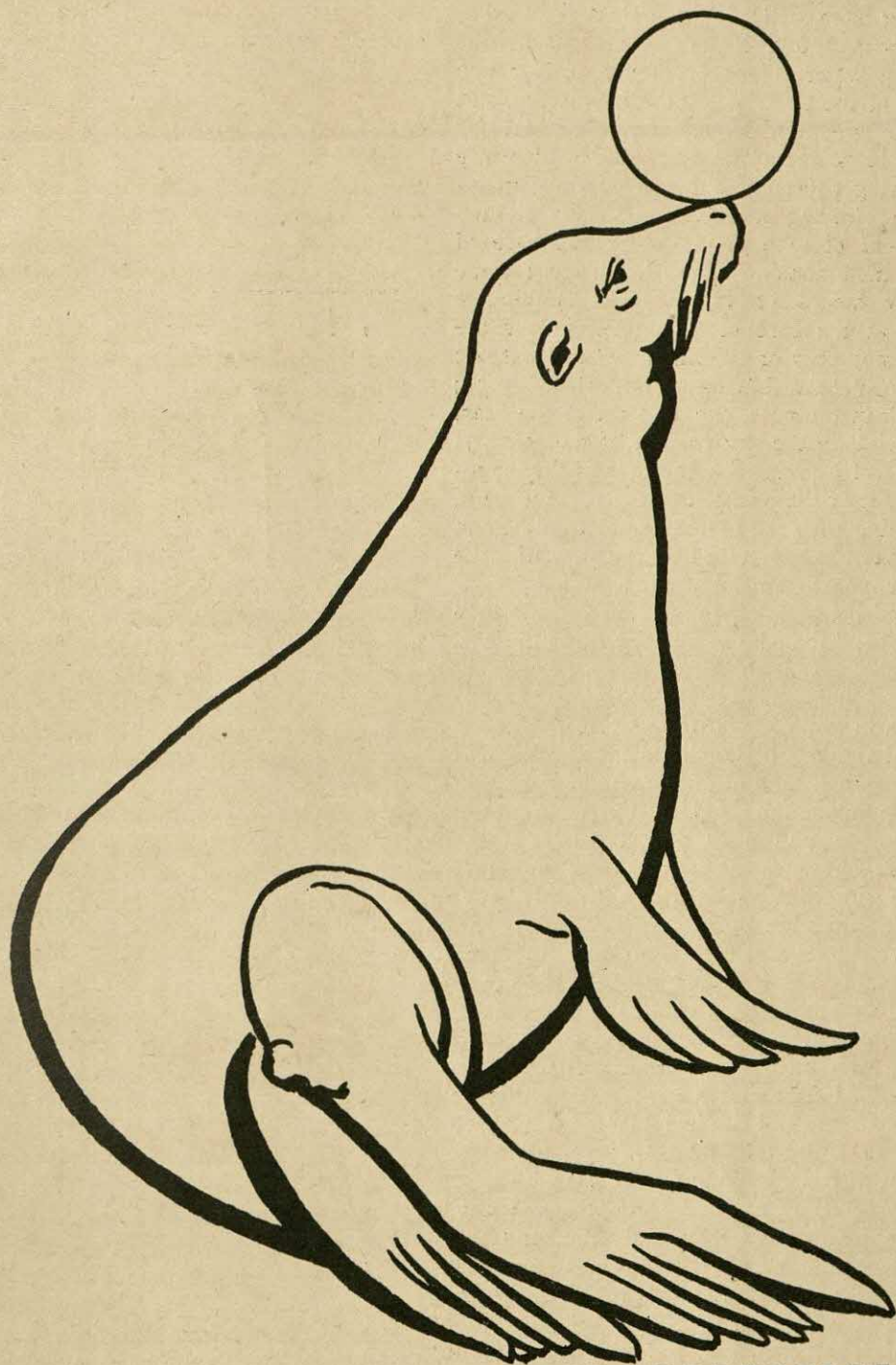
Story.—Hans was a little boy. He had a pet lamb. Hans and his lamb went out into the wood. They lost their way. A big bear came by. The bear ate up the little lamb.

Hans was lonely, so he went along with the bear. He went into the bear's den. He played with the baby bears. Hans' father came to find him. Hans' father killed the big bear. Then he found Hans asleep in the den.

Write these lines with the missing words.—

1. Hans had a pet —.
2. The lamb was eaten by a big —.
3. Hans went to the bear's —.
4. Hans' — killed the bear.

Paper model—Iceland scene.—This model will be more effective if it is made in thin cardboard, but small children can handle



TRACE-OUT FOR FRIEZE—SEA-LION
Trace this Drawing for part of the Frieze, Picture No. 40.

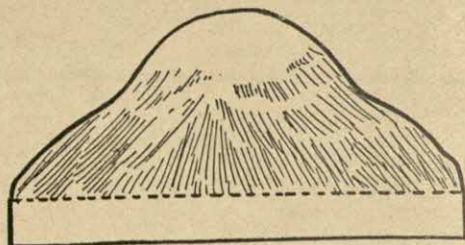
paper more easily. Take a sheet of drawing paper and fold it lightly in half across. Using water colour or crayon, colour one half of the paper pale blue for the sky, and make grey streaks on the other half for the land. From another piece of white drawing paper cut out two or three mountains, leaving a tab for sticking at the bottom of each one. Colour the base of the mountains pale green. Cut out some snow houses of various sizes, leaving a tab at the base of each one. Colour the doorway grey or brown. Draw and cut out a polar bear, having a tab at the base; mark in the nose, eye, and ear of the bear.

Bend up the sky portion of the coloured sheet of paper. Stick the tabs of the mountains near the junction of the sky and land, starting with the mountains in front. Stick the snow houses on the foreground, putting the larger ones in front. Paste the bear in position. Stand the completed model on a window sill and bend the figures till they stand upright.

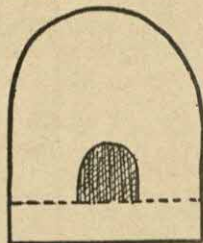
Description of Picture No. 41.—On fine days in summer you may see in the Zoological Gardens in London some chimpanzees taking a meal out-of-doors. They have a table and chairs placed for them in an enclosure, and a keeper superintends the meal. At present (1935) there are four chimpanzees who take tea in this way; their names are Peter, Fifi, Ivy and Jackie, and their ages range from four to seven years. Two of these chimpanzees are shown in the picture sitting up to the table. They sit on their haunches on the chairs as if they were on the ground. Each has a dish of mixed fruit and a mug of milk. These animals are not trained in any way, they will naturally take food, however placed in front of them, helping themselves with their fingers. They are fed three times a day, always on mixed fruit and milk, and this little picnic party provides a tremendous attraction, drawing crowds round the enclosure at each meal time.

The border below the picture shows a chain of monkeys hanging by one hand to

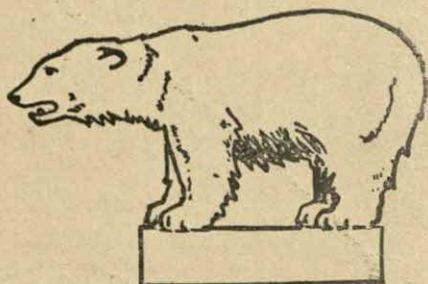
a looped sash. A trace-out of one of these figures is given on page 1222.



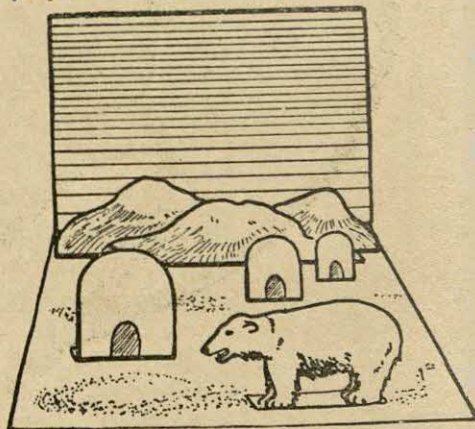
paper shape of mountain.



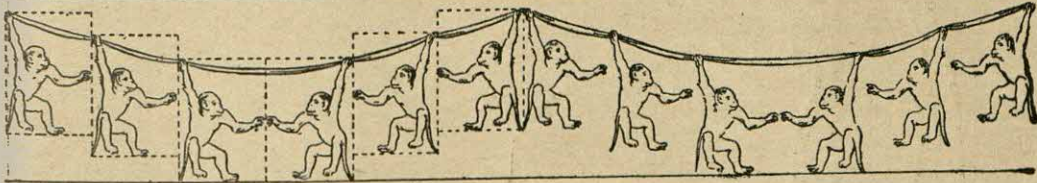
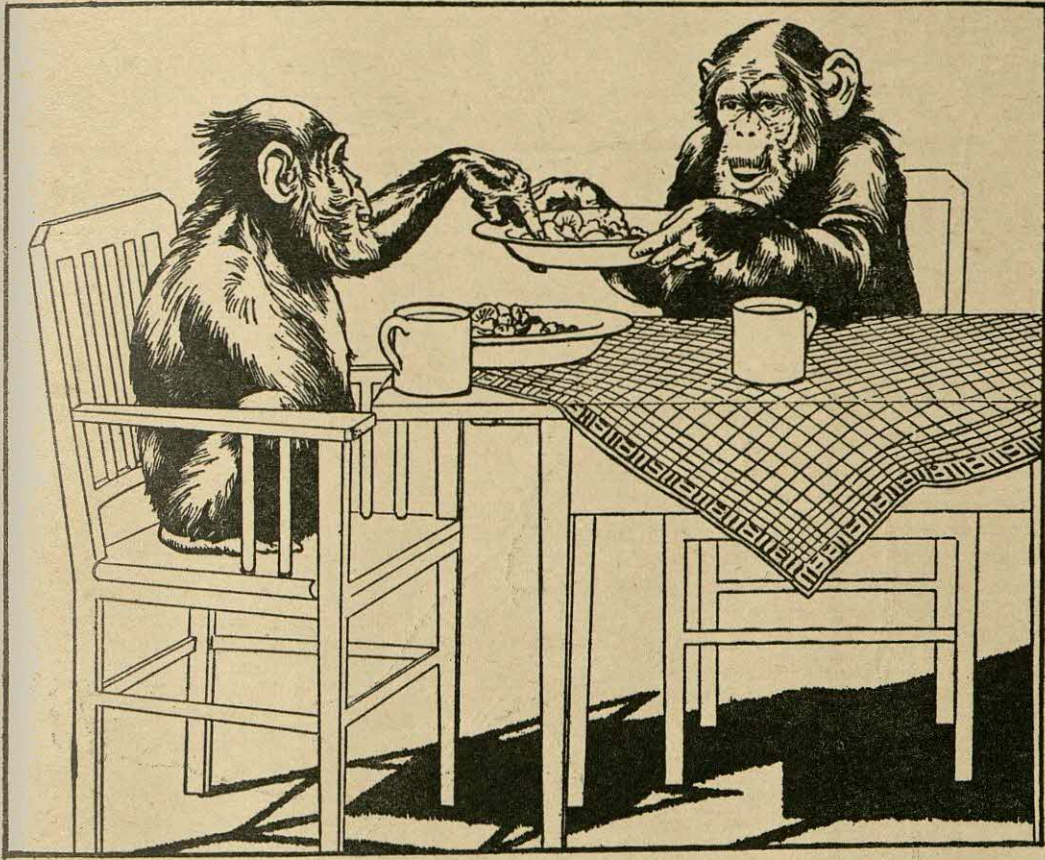
paper shape of hut.



paper shape of polar bear.



Iceland scene.



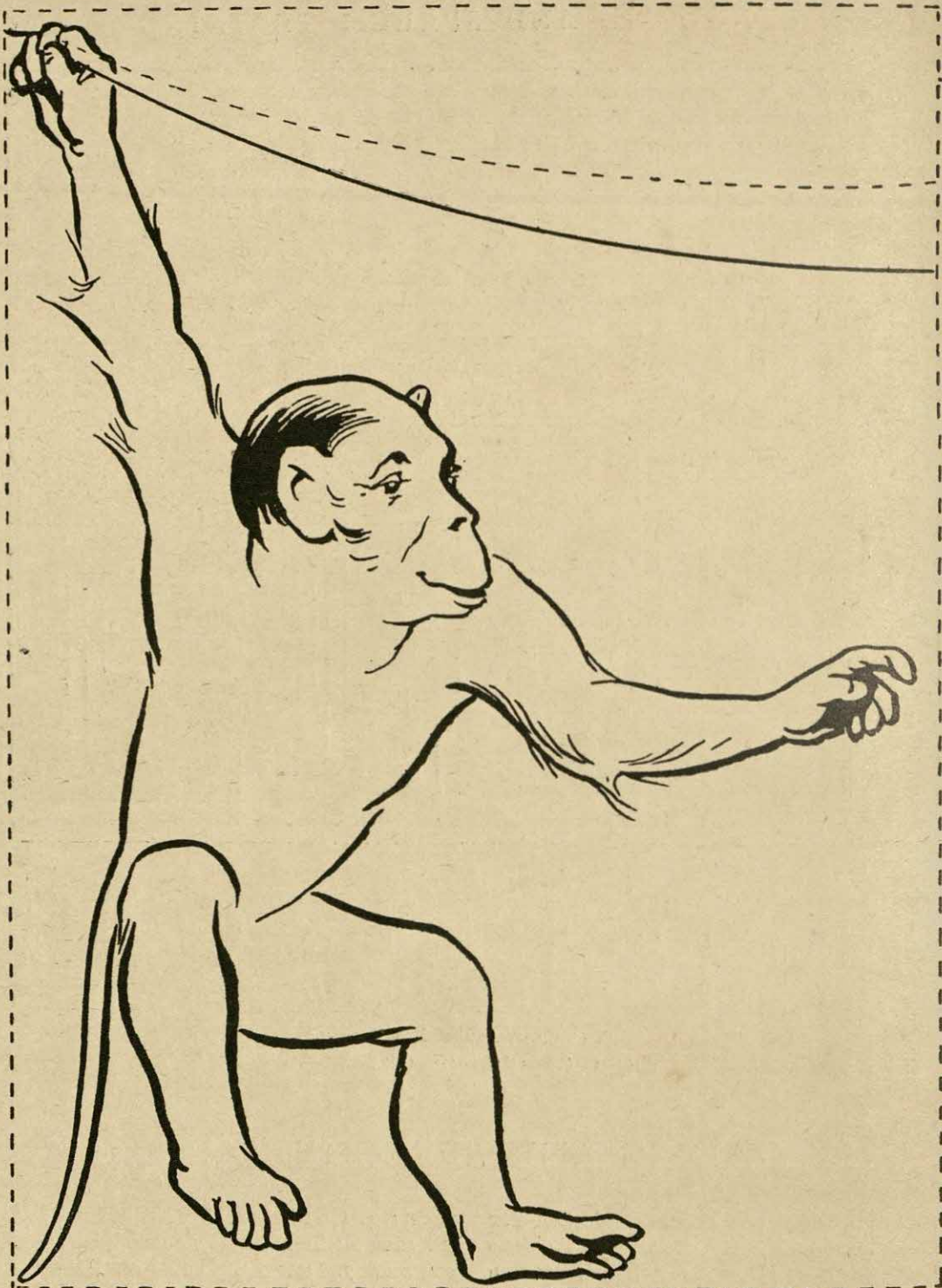
THE CHIMPANZEES' TEA PARTY

Drawing in Outline of Picture No. 41 in the Portfolio

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 41.—The children should freely describe and discuss the picture:—1. How many chimpanzees can you see? 2. What is the colour of their hair? 3. In what ways are they different from a dog

or cat? 4. On what are they sitting? 5. How are they sitting? 6. How many plates can you see? 7. How many cups? 8. Have the chimpanzees knives and forks? 9. What have they on their plates? 10. What is

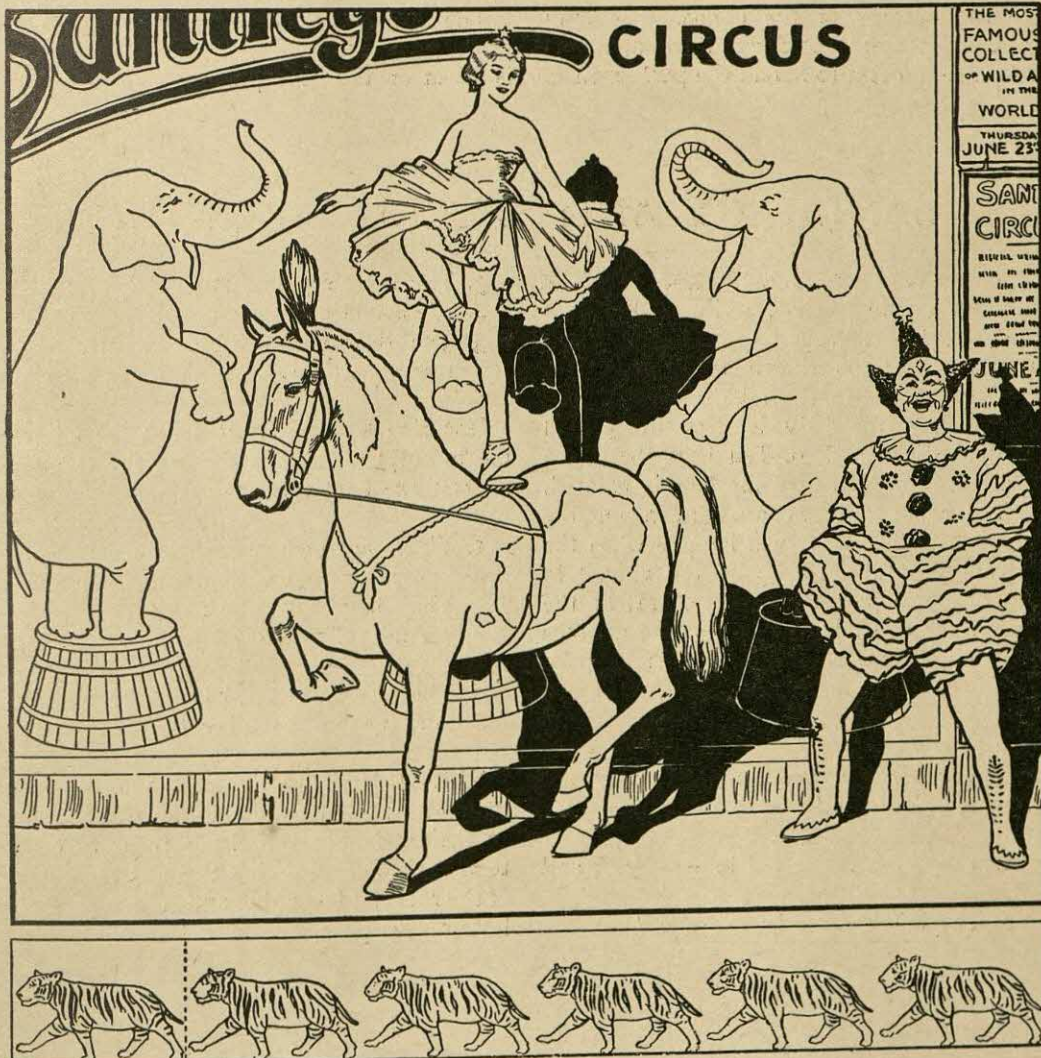


TRACE-OUT FOR FRIEZE—MONKEY
Trace this Drawing for part of the Frieze, Picture No. 41.

one chimpanzee doing with his plate?
 11. What is the other chimpanzee doing?
 12. Is there a tablecloth on the table? 13. Is the table indoors, or out-of-doors? 14. Tell what you see in the border under the picture.

Missing words.—Write several sentences on the blackboard or preferably on cards, and let the children rewrite the sentences adding the missing words:—

1. A chimpanzee has long grey — (*hair*).
2. Its face is like the face of a — (*man*).
3. Its big ears stick out on each side of its — (*head*).
4. Jackie and Fifi are sitting on — (*chairs*).
5. The table stands on the — (*grass*).
6. The table is covered with a — (*cloth*).
7. Each has some fruit on a — (*plate*).
8. Each has some milk in a — (*mug*).
9. Jackie and Fifi are having their — (*tea*).



THE CIRCUS

Drawing in Outline of Picture No. 59 in the Portfolio

Articulation.—Such sentences as the following afford useful practice in articulation:—

1. Charlie caught a chattering chimpanzee.
2. Mildred met many merry monkeys.
3. Foolish Freddy frightened a fat frog.
4. Henry held his head high.

Description of Picture No. 59.—Here we see the opening of the circus. The lady trick rider and the clown have appeared before the curtain to herald the performance.

The lady rider dressed in a pink ballet skirt, and with a star in her hair, is poised on one toe on the back of a glossy horse. The horse has scarlet trappings, and a scarlet plume on his head. The clown is clad in a much befrilled red and white costume, with tights. His face is painted red and white to match his clothes, and he wears a fantastic wig shaped into three horns. On the curtain behind the figures, three elephants balancing on tubs are depicted.

The border below the picture shows a procession of tigers. A trace-out of a tiger is given on the next page.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 59.—The children should freely describe and discuss the picture:—1. What happens at a circus? 2. What place is shown in the picture? 3. What stands in the middle of the ring? 4. Tell how the lady is dressed. 5. Tell what she is doing. 6. Tell how the clown is dressed. 7. Tell how his face is painted. 8. Tell what animals are drawn on the curtain. 9. Tell what will happen when the curtain goes up. 10. Name the animal in the border under the picture. 11. Is the tiger tame or wild? 12. Tell where a circus tiger lives. 13. Name any other animals seen at a circus.

3. The horse's plume is — (scarlet).
4. Elephants are — (grey).
5. The tiger is — (yellow) with — (brown) stripes.

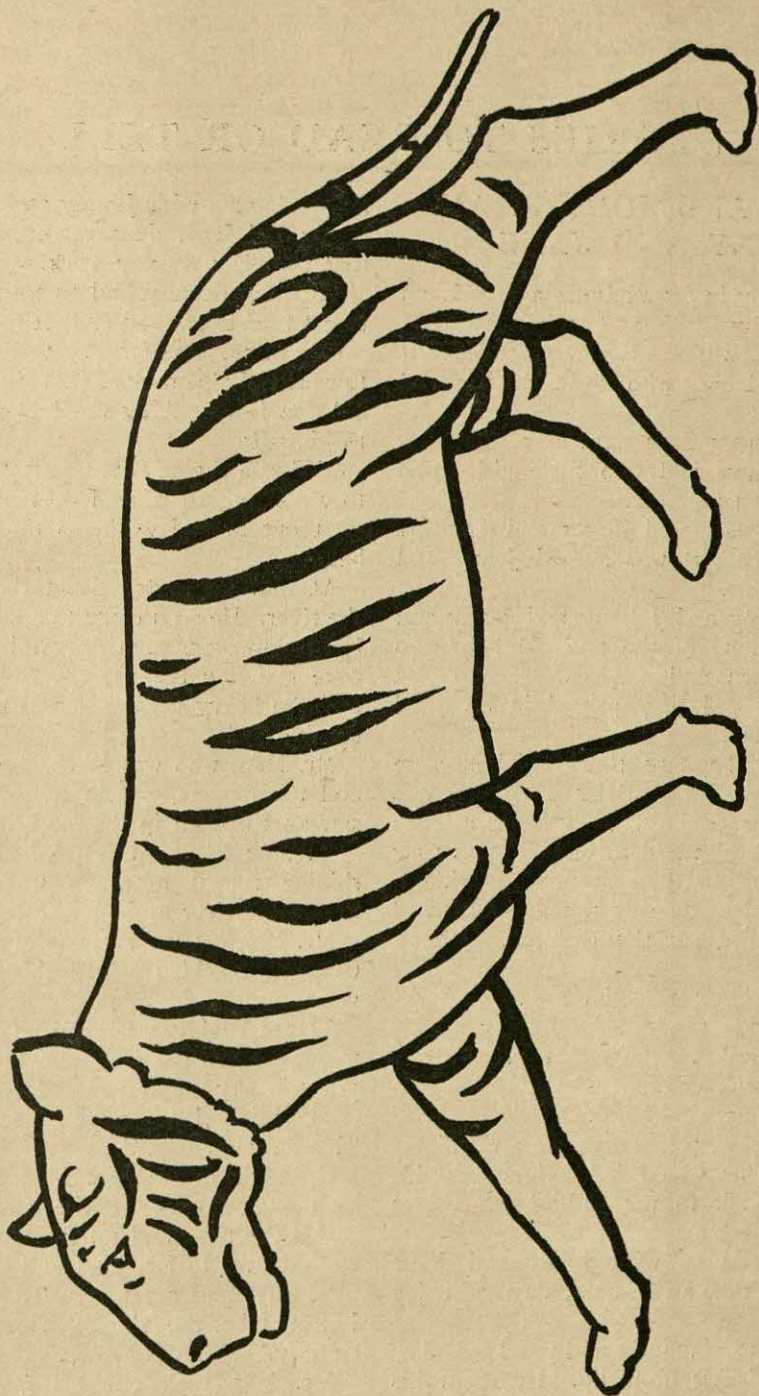
Rhyming words.—Read aloud the following incomplete rhymes and let the children suggest the final words:—

1. Tigers are long
And painted with dyes,
They have soft whiskers
And yellow — (eyes).
2. The nicest animal, of course,
And the most useful, is the — (horse).

Missing words.—Say such sentences as the following for the children to supply the missing colour-words:—

1. The clown is dressed in — (red) and — (white).
2. The lady's dress is — (pink).

Writing letters.—Divide the class into two groups and let the children write letters to their neighbours inviting them to come to visit the Zoo. Remind them at the outset of the rules for beginning and ending personal letters—see page 69.



TRACE-OUT FOR FRIEZE—TIGER

Trace this Drawing for part of the Frieze, Picture No. 59.

STORIES TO READ OR TELL

JIMMY AND JOHNNY AND
JENNY AND JANE

ONE day in far-off India a man found a Baby Elephant lost in the woods. He took it to his village and gave it to a fine old lady who loved children and animals.

In the same village were four children—two little boys and two little girls—who always played together.

One boy was named Jimmy and the other Johnny. One girl was named Jenny and the other Jane.

Now Jimmy and Johnny and Jenny and Jane were fond of the fine old lady who loved children and animals. They called her Granny and they played in her yard every fine day.

You may be sure these children were delighted when the Baby Elephant was given to their Granny. They began at once to play with him and as his skin was very dark, they named him Granny's Blackie.

Granny's Blackie was the finest kind of a riding horse for the children. Johnny would say:

"Oh, Blackie, please give me a ride."

And Blackie would help Johnny on his back and walk to the end of the village street and back again.

Then Jimmy would say:

"Oh, Blackie, please give me a ride."

And Blackie would help Jimmy on his back and walk to the end of the village street and back again.

So it would be with Jenny and Jane. Each would take a ride every day and enjoy it greatly.

The weeks and months and years passed as Granny's Blackie grew up. He spent his time in playing and eating and sleeping, talking often to Granny of the good times

he was having with Jimmy and Johnny and Jenny and Jane. It never occurred to him that he might do any work.

But poor Granny had to work very hard to get food to eat and clothes to wear.

One morning as Granny was starting out to work, Blackie noticed that she was getting old and feeble. After she had gone he said to himself:

"What a shame that Granny should have to work so hard when I do nothing! I will start out to find work, so that I can help her."

At that he started down the road along the river. He soon came to a crossing where twenty wagons, each drawn by two oxen, were standing because the oxen could not pull the heavy wagons across the river and up the bank.

Mr. Man, who was in charge of the oxen and the wagons, was in trouble. When he saw an Elephant in the road, he called out:

"Whose Elephant is this? I'll give two shining rupees for each wagon he pulls across the river and up the bank."

Mr. Man got the surprise of his life when Granny's Blackie replied in his nice elephant voice:

"I am Granny's Blackie. I will pull the wagons across the river and up the bank if you will pay me as you say."

"Certainly I'll pay you," said Mr. Man. "Now come along."

Granny's Blackie got busy at once and soon pulled each of the twenty wagons across the river and up the bank. Then he walked over to Mr. Man and said:

"Please pay me now, Mr. Man, so that I can take the shining rupees home to Granny."

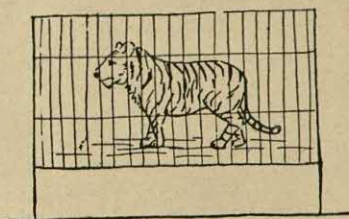
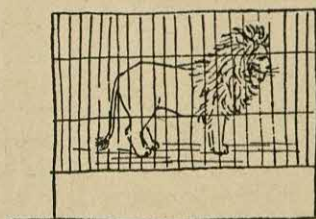
Mr. Man took out his purse and laid twenty shining rupees—one for each wagon—on the flat rock beside him.

The Peg Family visits the Zoo. I

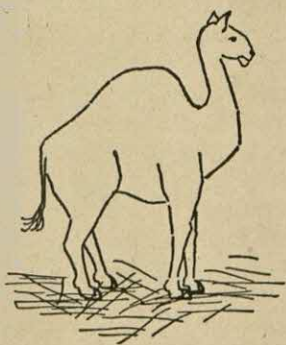


One day Jim took Dot, Dick,
and Peter to the Zoo.

They went
to see the
lions

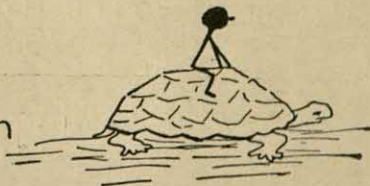


and the tigers.

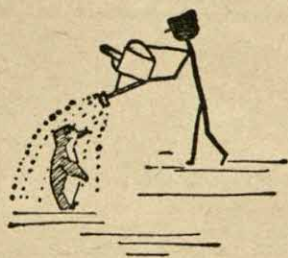


Peter and Dick said they
would like a ride on the
camel

Peter had a ride on
a big tortoise.



A Visit to the Zoo. II

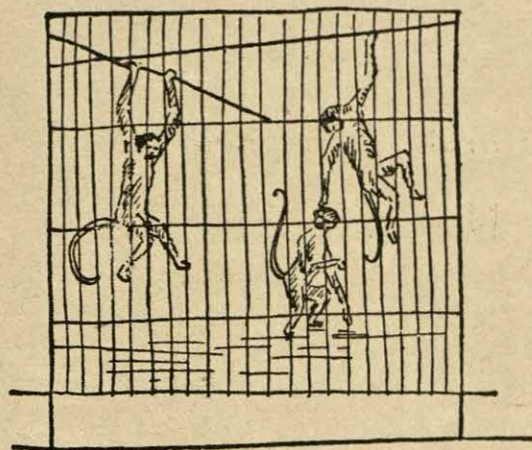


They saw a penguin
having a shower-bath.



Dot stared
at the

long neck of
the giraffe.



They went to see
the monkeys

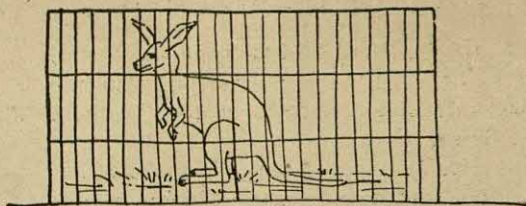
swing and climb in their cages.

A Visit to the Zoo. III

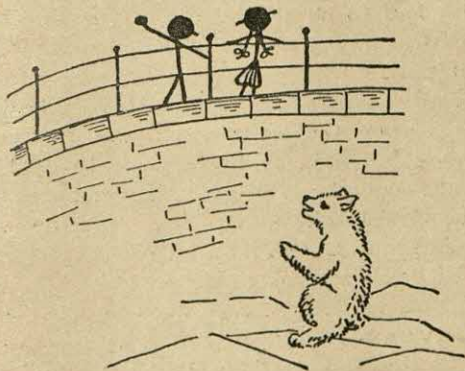


Dot went for a
ride on a llama

Dick wished
he could

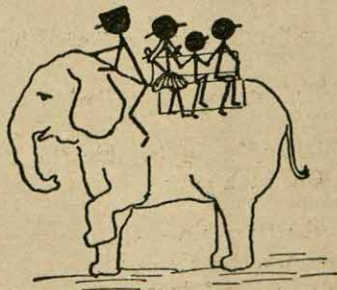


jump as far as a kangaroo can.



Dick threw a bun
to the bear

Dick, Dot, and Peter
went for a



ride on an elephant.

Blackie looked the shining rupees over carefully. He saw that the man was not paying him enough. So he walked to the front of the oxen drawing the first wagon in the line and stood firmly in place while he said to Mr. Man:

"Two rupees you said
You'd pay when I led
Each wagon across the stream.
You've paid me but *one*
No wagon shall run
Till I see more silver gleam."

When Mr. Man heard that, he was angry. He had thought he could cheat Blackie the Elephant. But now he knew that he could not do so.

So Mr. Man pulled out his purse again. He took out twenty more shining rupees and laid them on the rock beside the others.

Blackie the Elephant came over and looked at all the shining rupees. He picked them up in his trunk and put them in the black bag hanging to his neck.

"Thank you, Mr. Man," said Blackie, the Elephant.

"Now you may move your wagons and I will go home to Granny's house."

Pretty soon Blackie came back to town. Jimmy and Johnny and Jenny and Jane ran to meet him.

"Oh, Blackie," called Jimmy, "where have you been?"

"Oh, Blackie," called Johnny, "what have you seen?"

"Oh, Blackie," called Jenny, "what have you done?"

"Oh, Blackie," called Jane, "what have you brought?"

"Hush, children," said Blackie the Elephant, "and I will tell you:

"To the river I went,
Some wagons I sought,
My strength I lent,
Fine rupees I've brought."

Then Jimmy and Johnny and Jenny and Jane went with Blackie the Elephant to

Granny's house. You may be sure Granny was glad to see him. She called out:

"Oh, Blackie, what have you brought in the bag?"

"Shining rupees to help you," said Blackie the Elephant. "Just empty the bag and see for yourself."

Granny was so delighted she could hardly keep her hands still enough to empty the bag. But at last she poured the forty shining rupees out upon the door step.

"Oh, Blackie," she said, "how good you are. I never saw so much money in all my life."

So Blackie went back and played happily with Jimmy and Johnny and Jenny and Jane.

Margaret and Clarence Weed.

TOMMY'S LUCKY FIND

TOMMY HARMON and his sister Mabel were sitting talking on the tiny lawn at the back of their house.

"You know, Mabel," said Tommy, "I would *love* to go to the Circus. It seems ages since we went anywhere like that, doesn't it?"

"Yes," answered his sister. "If only Dad were here! But we mustn't say that—Mummy has been so brave since he died, and it makes things so much harder for her if she thinks we're unhappy, so let's forget the old Circus and go for a walk."

"Righto—race you to the gate!"

Tommy and Mabel once lived in a larger house with a fine big garden and they had lots of treats; but when their Father died they had to move into a smaller house, and now their Mummy spent all day sewing to earn money for their food and clothes. They could not help her much until they were old enough to leave school, so they tried every way they could to be cheerful and not to let her see that they missed the treats they used to have; but the Circus did not often come to their town and they did wish they could go, especially as all their friends would be there.

However, it was a lovely sunny day and a holiday from school, so they decided to go over the hills for a good walk. There were several streets to walk through before they reached the fields, and they hadn't gone far before Tommy found a lady's hand-bag lying on the pavement.

"Oh, Tommy!" said Mabel. "If only we could keep it! There's sure to be some money in it—we could go to the Circus!"

"You know we couldn't do that, Mabs."

"Of course not, silly! I didn't really mean it. The proper thing to do is to take it to the police station, isn't it?" So they turned back into the town and took the bag to the police station. Tommy had to leave his name and address and say where he had found the bag.

Once more they started towards the fields, but when they reached the street where they had found the bag they saw an old lady anxiously looking about as if she had lost something.

Tommy went up to her and said, "Excuse me, Ma'am, but have you lost anything?"

"Oh dear, yes," said the old lady. "I've lost my hand-bag and my glasses are in it, so I can't see very well. D'you think you could help me, my dear?"

"Was it a black bag with a white fastener?" asked Tommy.

"Yes, yes, that's it," said the old lady, "have you found it?"

"We've just taken a bag like that to the police station," answered Tommy.

"Oh dear! Oh dear! I've got no glasses and I really don't know where the police station is!"

"We can take you there," said Tommy; "we were only going for a walk."

"Thank you so much, my dear, if you're sure it's not taking you out of your way."

So they all walked back to the police station and on the way the old lady asked them all about themselves. They told her about their Daddy dying and how they had to move into a smaller house and how hard their Mummy had to work to keep them. When they reached the police

station Tommy and Mabel were going to turn back, but the old lady insisted on their coming in with her. She soon convinced the Police Sergeant that the bag was hers and as soon as it was handed over to her she took out her glasses and put them on.

"There, my dears," she said, "now I can really see you! You've both been very kind to an old woman and now if you've nothing particular to do I'd like you to come for a little walk with me."

Mrs. Mansfield, for that was the lady's name, took them down to the shops and bought them each a large strawberry ice and asked them to wait there for her while she did a little business. Soon she was back again with four tickets in her hand. "Now, my dears," she said. "I'm sure you'd both like to go to the Circus this afternoon. I see by your smiling faces that you would, and so should I. But as I had no one to go with, I expect I shouldn't have gone if I hadn't met you. I've bought four tickets and I want you to bring your Mother with you, and meet me outside the Circus ground this afternoon at half-past two. I promise I won't lose my hand-bag again, so the tickets will be quite safe!"

The children did not know how to thank her for such a splendid surprise, and after they had said good-bye to her, they ran to tell their Mother all about it.

"I *am* glad you're coming too, Mummy darling," said Mabel, "it will be a nice rest from that horrid old sewing." At half-past two they arrived at the Circus ground, and there was Mrs. Mansfield waiting for them.

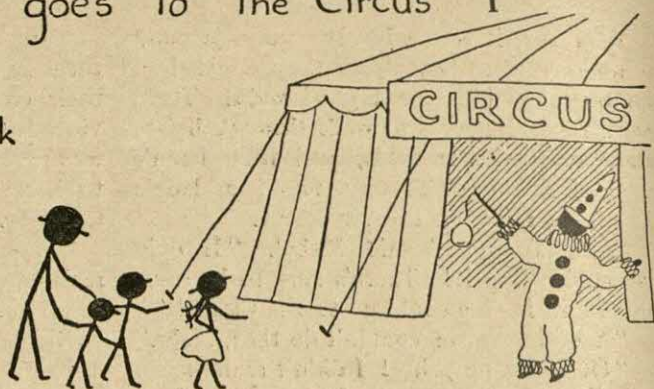
"I've not lost my bag you see, so the tickets are quite safe!" she called to them gaily, as the children ran to meet her.

"Aunt Louie!" said Mother as she came up to them. "Aunt Louie! I'd no idea it was you. I didn't know you lived anywhere near here. But there, I've not seen or heard of you for years."

"Well, this *is* a surprise! No wonder little Mabel reminded me of someone! I am glad to see you, my dear, after all these

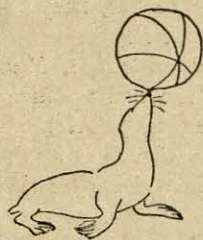
The Peg Family goes to the Circus 1

Jim takes Peter, Dick
and Dot to
the Circus.



The ring-master bows to them
and the Circus begins

The clown holds up a paper
hoop for Dog Toby
to jump through

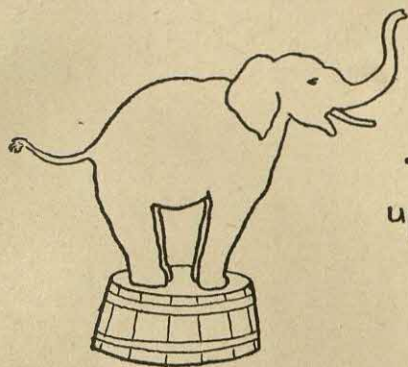
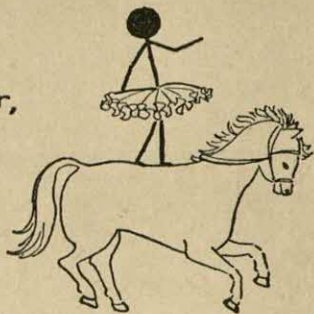


The seal balances
a ball and the
brown bear dances.



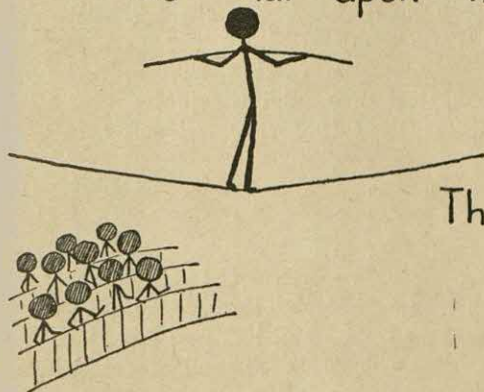
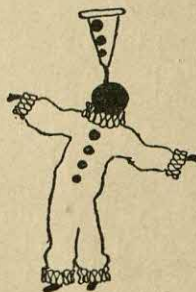
The Circus II

Daisy, the bare-back rider,
gallops round the ring.



Jumbo, the elephant, stands
upon a tub and waves
his trunk.

The clown tries to balance
his hat upon his nose.



They see a man walk
the tight-rope.

The ring-master bows
again, and the Circus is over.



years; but don't let's stay talking here—I know the children want to find their seats. We can have a cosy chat after the show."

Tommy and Mabel were delighted to find that their seats were in the very front row, so that they had a splendid view of the performance. The band was just tuning up as they sat down, and they had nice time to settle themselves and look all round the big tent before the show began. At last the band started to play and then the Ring Master came in followed by Joey the Clown, who seemed to be always tumbling over his own feet.

"Hello, hello! Here we are again!" And he soon had everyone laughing at his antics.

The children were delighted with everything in the show, and could not make up their minds which they liked best. There was Daisy, the little bare-backed rider, who looked so dainty in her frilly skirts, riding a white horse; there were Dimple and Dot, the two black ponies, who danced so cleverly and did a number of tricks all by themselves; and there was Jumbo the elephant, who stood upon a tub, which looked far too small for his huge feet, and who picked up Joey, the Clown, with his trunk and carried him right out of the ring. There were jugglers who threw up cups and plates and balls and knives, and caught them all with equal ease; the acrobats, who piled up tables and chairs and climbed up and balanced on the very top; the tight-rope walker, and the trapeze artists who seemed almost to fly through the air; and the animal trainer with his troupe of performing lions.

The lions made Mabel shiver, they looked so fierce and so near, but they seemed quite docile and did just as their trainer told them.

At last it was all over and Tommy and Mabel got up to go with their Mummy and Mrs. Mansfield.

"Aunt Louie is coming home to tea with us," said Mummy, when the children were trying to thank her for their lovely treat, and after tea Mummy told them Aunt

Louie wanted them all to go to live with her in the country.

"You see, my dears, I am staying here only for a day or two, and I've got a big house and garden and nobody to share it with me, and I am sure we could all help one another very nicely, and Mummy would not have to do so much sewing."

So it was all settled, and in a few weeks Mummy packed up their belongings, and they went to live in Aunt Louie's big house, where they were all very happy together.

E. Bioletti.

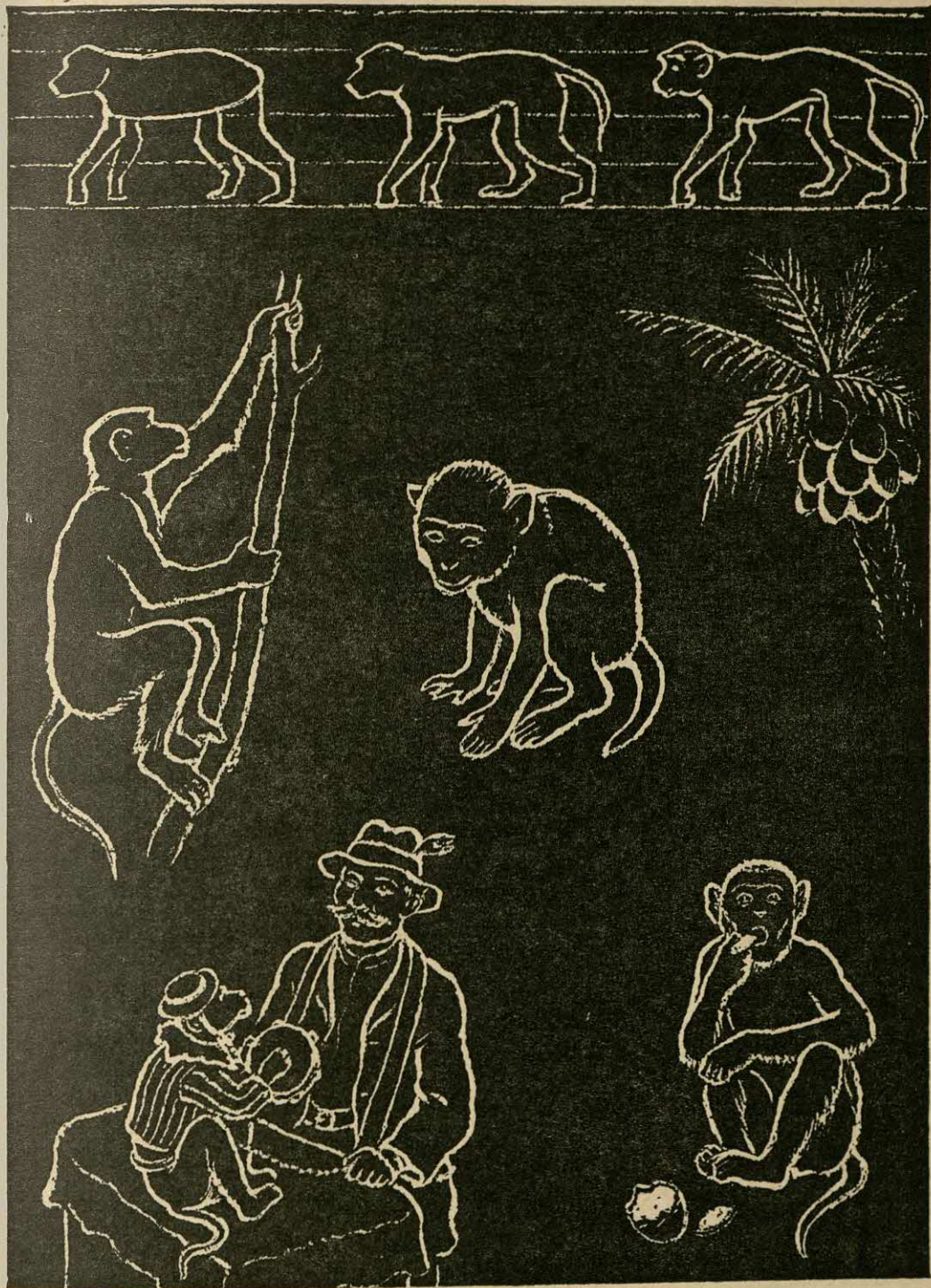
THE ANIMALS' CIRCUS

YOU know what fun it is to go to a real circus. Such a jolly lot of things to see,—horses, ponies, elephants, bears, clowns, and pretty ladies who jump through hoops.

Kitty, who was just seven, had been to the Big Circus, had seen all the splendid show, and had returned home so excited about the things she had seen, that it was quite a long time before she fell asleep in the little bedroom which she had all to herself, with the window that opened out like a glass door, and the pretty blue and white curtains that fluttered softly in the wind.

Every sunshiny morning, when Kitty opened her blue eyes, the first thing she saw through her little window, was Daddy's green meadow where the big cows lay dozing, for Kitty's Daddy was a jolly farmer-man, who had lots and lots of sheep which said "baa-baa," and ducks which said "quack-quack," and pigs which said "grunt-grunt," all very proper.

But, as I have already told you, Kitty had been to the Circus, and was so excited that she could not sleep for a long time. But late at night, when the old barn owl was hooting, Daddy and Mummy crept upstairs on tiptoes to her little bedroom where they found her dreaming and laughing to herself.



"God bless the maid," said Daddy, "she's dreaming of the Circus." But Mummy whispered, "Hush!" She kissed her, and tucked her up.

Now what do you imagine was happening at the Big Circus all this time? I suppose you think it was closed up and dark, and that the elephants, lions, bears, and horses, were all snoring, eh? Now, that's where you are wrong.

No sooner had the Big Circus been shut up, the crowds gone, the bright lights turned out, and the showman and his wife in bed, than all the circus animals, large and small, silently crept into the great tent and sat round the ring. How did they get loose? Well, if you must know, the big black monkey, who knew the secret, had unfastened their cages, that's how.

There they were, Sammy, the big elephant, and his fat wife, Susan, with their baby, Boodles; the sad-looking camels with faces like wise old men; the lions with the long manes; the monkeys too; the clever leaping dogs; the lovely spotty horses; and the funny grey donkey with the long silky ears and big voice; they were all there, looking most important and very sulky.

"What's the use of going on like this?" growled the dog.

"I'm tired of doing silly tricks to make children laugh."

"So are we," cried all the others.

"Well, what shall we do?" asked the lion.

"Yes, what shall we do?" repeated the grey ass, he always said what others said. But no one seemed to know what they *should* do.

Just then, a sleek red fox ran into the ring.

"Good evening, everybody," said the red fox.

"Good evening, Fox," said everybody.

"Ahem, I overheard you talking," said the red fox, "and I thought I might be able to help you. As you appear to be tired of amusing the children, why not start a circus of your own?"

"Start a Circus of our own! How?" asked the performing pig.

"Quite easily; all the field animals would just love to see your show. They have never been to a circus; the Guernsey cow is pining to see one. I know of a meadow where you could pitch your tent, Farmer Brown's meadow, quite near here."

Now, did anyone ever hear the like of that? Farmer Brown's meadow, if you please! That was the meadow that Kitty could see from her little bedroom window, and Farmer Brown was Kitty's Daddy.

"If you would care to try your luck," continued the red fox, "I could soon gather together all the field animals, and get you a big audience."

Now when they heard that, the elephants, the camels, the monkeys and the bears, the dogs and the horses laughed loud and long, and held their sides, it *was* such a good joke. Certainly they would start a Circus of their own, and show the field animals what clever folk they were.

But what about a band? You couldn't have a Circus without a band. Everyone thought hard. The grey ass settled it: he always fancied himself as a musician, so he said *he* would be the bandmaster and play the cornet. Sammy, the great elephant would play the big trombone; Susan, the elephant's wife, the saxophone; Boodles, the baby elephant, the cymbals (you know, those shiny brass plates that you clap together, which make such a jolly noise); and fat piggy was to be the drummer.

Then the huge elephants twisted their strong trunks round the tall poles of the great circus tent, and pulled, and pulled, until down crashed the tent; then off they went, carrying the big tent, the poles, the ropes, flags, and all the rest of the show, on their strong shoulders, with the merry, laughing, stamping, circus animals following behind.

They soon had the great tent erected, for the monkeys were clever with the ropes.

And the audience, well, it simply came from everywhere. There they all were, seated round the red ring: the Guernsey cow and her two sisters with their babies,

the calves; the wild-looking bulls, the merry little ponies, the pigs and the chickens, and the geese, the small brown rabbits, the squirrels (high up over everyone's head, upon the swaying ropes), the tiny hedgehog (which sat on the old mare's head, the better to see), the fierce badger, and birds from everywhere. Even the old barn owl was there, all by his lonesome, looking very solemn. And when the elephants did their tricks, and the lions jumped through the hoops, they shook the meadow with the stamping of their feet, so pleased was everyone.

And the band played, as never band played before; the elephants trumpeted, the grey ass brayed (having forgotten his cornet), and the fat pig drummed till you couldn't hear yourself shout!

It *was* fun, but oh! the fearful noise they made. So great was the noise that it awakened Kitty, who leapt out of bed and ran to the little window to see what was the matter. She gasped in astonishment at the sight; for there, in Daddy's meadow was a great Circus tent with flags flying and band playing.

Quickly slipping on her pretty green shoes, Kitty ran downstairs and across the meadow so as not to miss any of the fun.

The white horses with the silver bells on their heads were prancing round and round, when suddenly the band stopped. All eyes were turned towards the tent entrance, for there, in the opening, stood a little girl in her white nightgown and green shoes, with

wonder-wide eyes staring, just staring in astonishment at the curious scene!

So frightened were the animals on seeing Kitty, that they made a wild rush for the fields. The elephants pulled down the heavy tent and carried it off, and in a few moments they were all rushing home again.

Suddenly, a terrible storm broke over them; the wind blew, and the rain rained. Struggle as they might, those strong elephants could not get the big Circus tent up again, so they had to leave it lying, all in a tangled heap, on the green grass among the caravans and side-shows, and, completely tired out, the elephants, horses, lions, bears, monkeys, AND the fat pig, fell fast asleep.

Early next morning, the old showman stood at the door of his gaily painted caravan, scratching his head, and staring in amazement at the great tent, that lay upon the ground, a wrecked mass!

"Say, missus!" cried he to his jolly fat wife, "say! 'twere a right terrible storm o' wind last night; it was an' all. The big tent's been blown right over and I've never, no never, known that to 'appen afore."

And the showman's jolly fat wife replied, "No more have I."

Kitty knew better than that, for it wasn't the wind that blew down the tent, was it? But she placed her finger to her lips, and never whispered a word to anyone of what she had seen, for she didn't want to get the circus animals into any trouble, did she?

Frank W. Millar.

RHYMES AND POEMS

CIRCUS

Giraffes are tall,
And their heads are high,
They stare at people
As they go by.

Tigers are long,
And painted with dyes.
They have soft whiskers
And yellow eyes.

He came . . . and what happened? Alas!
to the Pack
That poor silly Wolf-cub has never come
back.

And once, in a neat little heap on the ground,
The end of a tail and a whisker were found,
Some fur, and a nose-tip—a bristle or two,

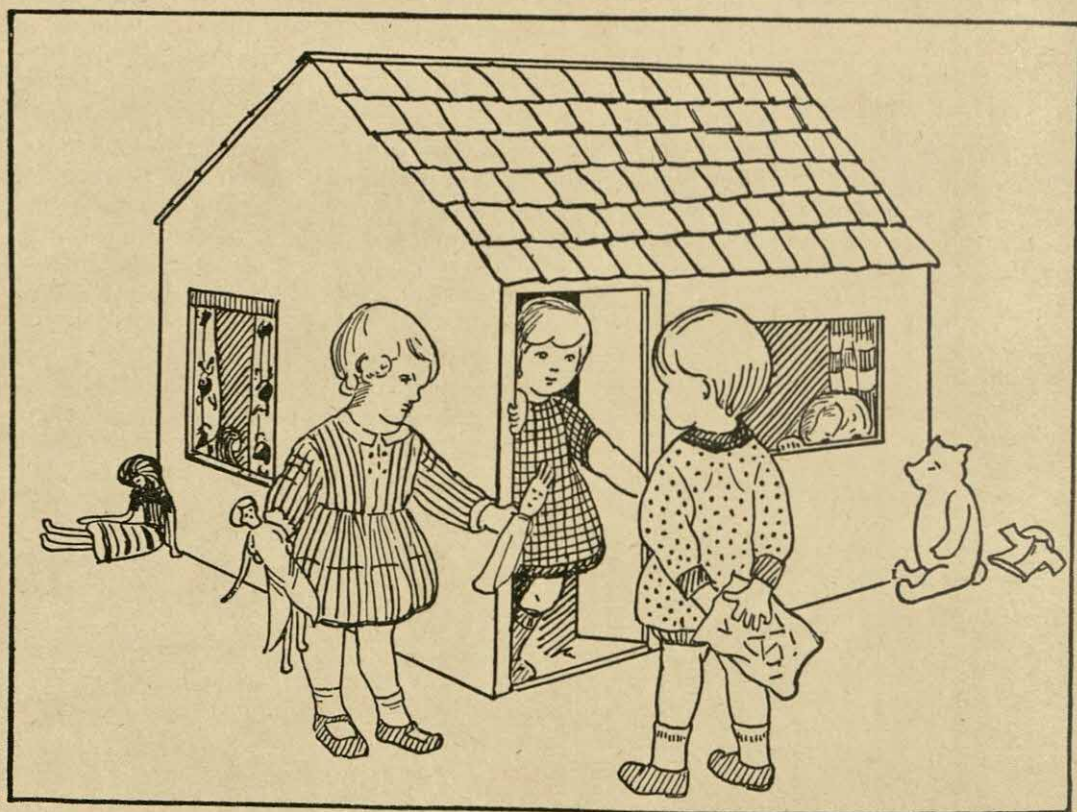
And the kindly Old Wolves shook their heads,
for they knew
It was all of his nice little feast he could
spare,

That Grizzily-izzily-izzily Bear!
W-o-o-o-o-o-ww!

Nancy M. Hayes.

NEEDLEWORK AND WOOLWORK IN THE INFANT SCHOOL

by DORA L. HEDGES



INTRODUCTION

THIS is an age when thoughts about the child are leading the educational world. The child is the central figure in education. No longer are subjects considered in their more or less water-tight

compartments, and no longer is the child made to conform to the thoughts of the grown-up. The teacher is endeavouring to enter into the children's world, so that she may understand their needs more intimately when planning the school curriculum. There is much to be learned from the child. It

may be said that the little child is leading the world towards a greater humanity, from the starting point of reformation in education.

Handwork plays a large part in the life of little ones, for by activity and by expressing themselves with the use of hands and feet, the children learn about life and the world in which they live. There has been a fashion in education to consider handwork in all its forms as beginning and ending with primitive man, and consequently as belonging to a savage age, or to be used only with mentally deficient people. Handwork is at last coming into its own in many schools, but much dust needs to be cleared away from the popular conception of the subject. Academic education pure and simple has had its day, and we look for a more complete idea of training to succeed it. Before books were invented, or written history existed, handwork was the expression of life. It calls forth some of the highest qualities in humanity, bringing to light the more complete personality.

Was not One of the greatest educationists the world has known a carpenter? He thought much of the little child, and pointed out its simplicity and loveliness as subjects for our study. The essential point therefore for the teacher in the infant school is to enter into and understand the child's outlook on life.

Needlework and woolwork arise in the infant school out of the child's desire and interest grouped around them. It is with this idea in mind that the present article has been written. It will deal with some of the interests of the child, and with needlework and woolwork in connection with those interests.

I. MAKING DOLLS

Introduction.—An object of affection belonging to their own little world is the need of most small children. They like something in the form of a doll or a Teddy bear to be with them always, a comrade who shares

their games in the daytime, and who can be cuddled in bed at night. They like it to be there in the night, and to see it upon awakening in the morning.

An elder sister once remonstrated with her little brother for taking his Teddy bear to bed with him at night. What could he want with it in the night? He should go to sleep and she would take the Teddy bear away. There was a great outcry; he really needed the Teddy bear, he said, because it "happied him" when he awoke in the morning! To solve the problem the Teddy bear was left sitting on a chair beside his bed, true to his rôle of the faithful comrade.

Many children receive their toys from loving parents and friends, but these toys may be too wonderfully made to play with at all times. It is great fun to make a doll that stands the wear and tear arising from the strain of constant comradeship. Also, in some poor schools and neighbourhoods, there may be children who would never have toys unless they made the toys themselves. In these ways the desire for needlework may arise.

In the infant school the only way in which needlework and woolwork can play a part, is when it meets the need of the children's interests. It then follows naturally and in its right place in their world.

In the babies' class it is evident that needlework cannot be safely introduced, and any suggestions that are made in this book are meant to aid the teacher. It is for her to use her own judgment, taking only what is suitable to the age of the child she is teaching. Nothing that tends to cramp fingers or eye muscles must be given in early years.

The first essential, as already stated, is that the child should have the desire to make before he or she begins needlework. Given the desire, then the materials need to be carefully considered. Contrasting colours between material and wool or thread used in the sewing are necessary. Large-eyed needles are required for the sewing.

The teacher, having provided a piece bag, or box full of small pieces of suitable material, should allow the children to choose their pieces. They should be allowed free play to do the work in any way they like. Interference spoils the delightful adventure. The first sewing is mostly cobbling; all kinds of things are made; and, like early drawings, many of them are more easily recognised by the child than by the teacher.

No. 1 Rag Doll.—Cobbling often gives rise to a queer kind of rag doll, partly because the first few irregular stitches put into the piece of material get caught, and draw it into a shape distantly resembling a head and a body. The child then winds the wool around the sewn part, making the likeness more apparent. Usually, in making a doll, the following steps are taken:—

An irregular running stitch is made, drawn up tightly, and the thread wound round the material to form a neck. Hair and a face are sewn on. Loops are made to resemble feet. Such a doll as this is shown in the illustration, Fig. 1A. The rag may be folded before beginning to work upon it. Arms and legs generally come at a further stage of development; at first imagination gladly supplies all defects. More shapely rag dolls emerge as the child grows older and skill develops, as shown in Fig. 1B.

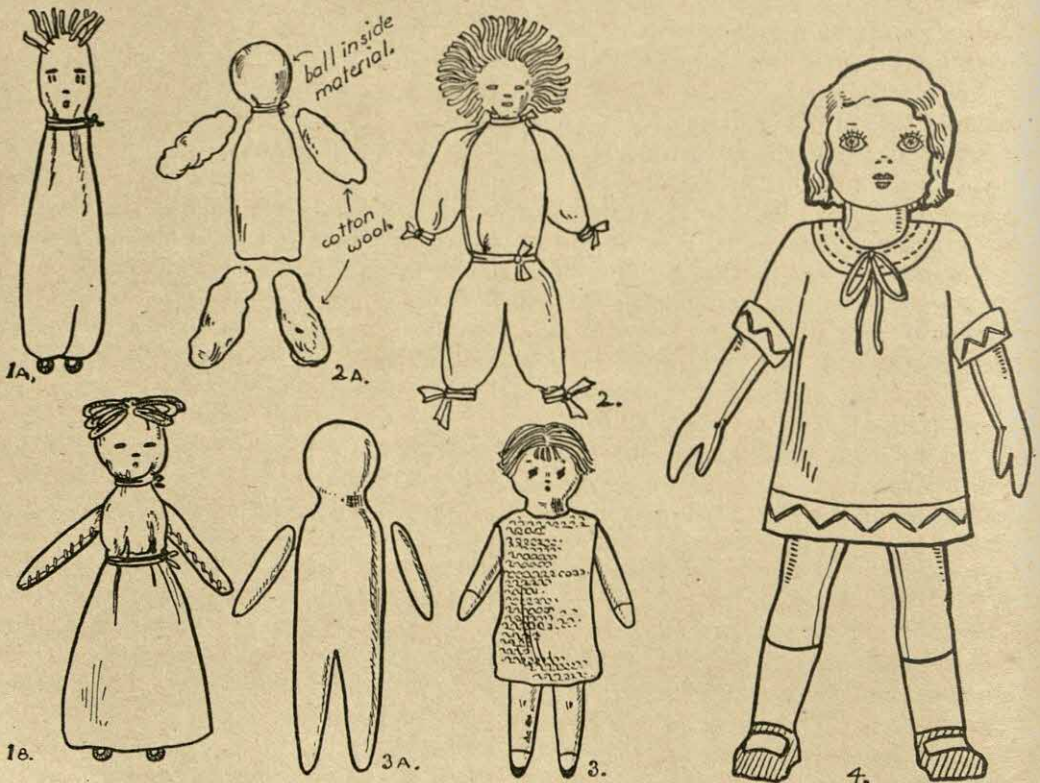
No. 2 Rag Doll.—The following articles are required to make a more advanced type:—

A fair-sized piece of soft material.

A small rubber ball.

Rag rolled round for the body.

Cotton wool stuffing for arms and legs.



RAG DOLLS

To fashion the doll, make a roll of rag for the substance of the body, extending a covering piece over the ball so that it is connected with the body in order to keep it firm. Tie wool or a strip of material under the ball to make the neck, Fig. 2A.

With the soft material cover the head and body. Tie a small rolled piece of material round the neck and pull out the material to form arm flaps, which should each be stuffed with a roll of cotton wool or other stuffing. The ends of the arm flaps are then turned up and tied with rag like the neck. The body is tied round the waist with a sash of rolled material. The lower piece of material below the waist is slit into two pieces, stuffed, and sewn up into two baggy legs. The ends of the legs are finished off in a similar way to the arms. The hair can be coarse silk, or wool, and the features are sewn in. The finished doll is shown in Fig. 2.

A similar doll can be made with a skein of wool, winding wool around it to form neck, hands, waist and feet. A simple golliwog made of wool is shown on page 1041.

No. 3 Rag Doll.—A soft cuddly rag doll can be made from the leg of an old stocking. Black stockings make Black Sambos, and white ones most lovable babies. The white stockings should be tinted flesh colour before being made into dolls. This is done with a judicious blend of two dyes, one of them resembling rose madder of the water-colour paint box, and the other yellow ochre.

Cut out the doll in the shape shown in Fig. 3A. The legs are machined and sewn up by the teacher to make them secure enough to hold stuffing. Stuff the dolls with kapok or any other suitable stuffing, leaving the top of the head as the opening, to be oversewn at the last, taking care to shape it to resemble a head.

The arms are separately made, stuffed, and sewn on (see Fig. 3A). If older children—or the teacher—are making the doll, it is interesting to sew in a dimple at the elbows and knees. The nose is worked up by poking

the stuffing with a needle, and it can be held in position with a stitch of cotton the same colour as the face. These more advanced touches make the baby more lifelike, as shown in Fig. 3.

Blue buttons are added for eyes, and the mouth is either painted on or sewn with coloured cotton or silk. If used by babies, the eyes must not be made of buttons, but they should be worked in satin stitch in blue thread.

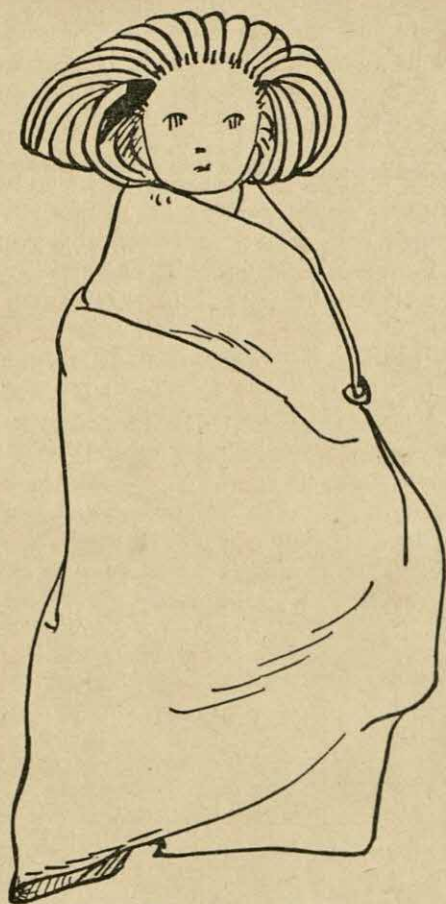
A Black Sambo's hair is made with black wool. The white babies may have silk or wool hair, in various colours. If spinning and weaving are in progress in the upper school, some fleece which has been scoured and dyed might be obtainable; it makes excellent hair.

Fig. 4 shows a more advanced type of rag doll, such as may be given to the infant school, and dressed by the children.

II. CLOTHES FOR DOLLS, TEDDY BEARS, ETC.

Introduction.—Clothing for the object of the child's affection, whether it is a doll, Teddy bear, or other figure, is an important interest. When the child is very young it is enough to wrap an odd piece of material round the doll, securing it either with one stitch repeated in the same place, or with a safety-pin, as shown in the illustration; but as the child-parent of the doll grows and becomes more skilful, this method of clothing no longer satisfies. In this way the demand made upon the knowledge of needlework gradually increases.

The first stage of actual sewing of garments seems to be rather at random. Large blunt needles are used with coloured cottons or wools; raw edges are left to the garments and an over-sewing stitch is utilised to join the raw edges together. No attempt is made to neaten the raw edges; it is sufficient that the garment hangs together and clothes the doll. Even with such simple work, little fingers are inclined to get cramped in holding



DOLL WRAPPED IN MATERIAL

a needle; this factor should be understood, and the periods for the work should be regulated accordingly.

All early needlework must spring from the child's purposeful desire in connection with an interest in its life, and not merely as a subject in itself. What we love doing does not tire us so easily as a duty where no love is; this is why the fact is emphasised that the desire should come from the child, especially in the early stages of growth.

A bag or box for odd pieces of material should be kept in the classroom, as well as another for coloured wools and cottons, and a third for ribbons. The teacher can collect these oddments from friends, dress-makers, manufacturers, etc. Coloured ribbons can be obtained from chocolate boxes or

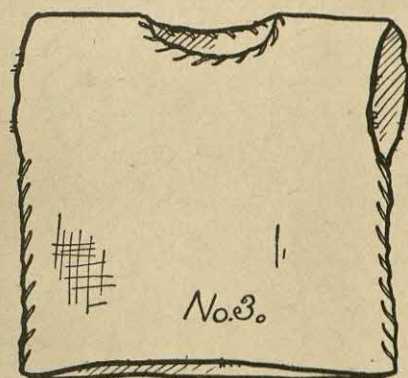
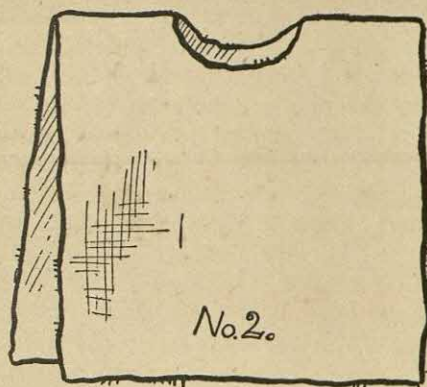
gift parcels at Christmas. When once a place is made to receive materials for the needlework and woolwork of the school, many channels of supply will suggest themselves. When collecting these oddments of material, great care should be exercised to obtain good colours and designs,—this point cannot be too strongly emphasised.

Dresses. *No. 1 Dress.*—A first garment may be made by merely folding a piece of material and cutting a hole for the head to slip through as shown in the illustration. A strip of material or ribbon tied round the doll's waist completes the simple dress which serves the purpose for the time being. The children at first use any shape of material, and by experiment they find the most suitable shape for the purpose.

No. 2 Dress.—One very simple and suitable shape for a dress is a double square folded in the middle where it is worn over the shoulders, as shown in the illustration. The hole for the head is cut out and the arms come out at each side. There is no need to cut a hole for them.

It is a good exercise in observation for the children to notice the right size of the hole or opening required for the neck, and to find out that it is wise not to make one that is too large at first. The problem that arises is, how to get the doll's head through, without making the hole so large that the neck opening slips over the shoulders as well. There are two solutions to the difficulty:—(1) to cut the neck deeper in front (and possibly also at the back according to the size of the doll's head); (2) to cut a small neck and slit an opening down the front. The first solution is the one given at this simple stage. This garment also can be tied round the waist when the doll has a very young "mother." But as the child grows it may not be content with such slight clothing for the doll, and the desire to sew up the sides of the garment may arise.

No. 3 Dress.—The first attempt at sewing is very rough, being merely an over-and-over



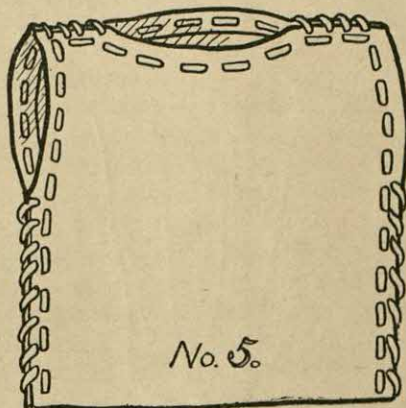
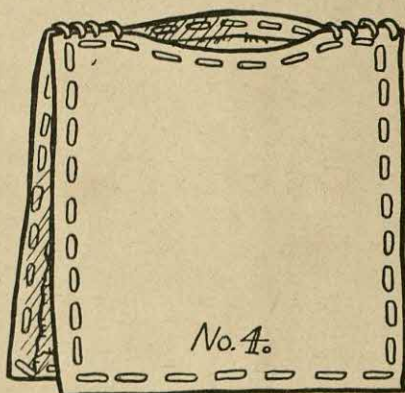
DRESSES NO. 2 AND NO. 3

stitch with the edges left raw, the stitches being big or very little controlled. All these imperfections do not matter, for they belong to the stage of growth. Let the child do the work in her own way. Provide large-eyed needles and coloured cottons or wools; encourage her by taking an interest in the result without finding any fault with its imperfections. The budding idea of constructing garments is valuable. To stand the wear of the head constantly being thrust through in the dressing and undressing, the neck needs oversewing. All the raw edges in the sleeves and at the bottom of the dress would be the better for oversewing, but the young child cannot concentrate too long upon one piece of work, and she may feel disinclined to do more to what she thinks is already quite an adequate dress, in that

it covers up the doll and "keeps it warm." The desire to add a fine finish to the garment for its own sake comes later.

No. 4 Dress.—A dress may be made out of two squares or oblongs of material with the edges turned in once and fastened down with running stitch in coloured wool, as shown in the illustration.

A simple twisted cord makes a suitable belt. To make the cord, two children each take an end of two strands of differently coloured wool placed together and stand as far apart as the length of the double wool. Each child twists to the right. When the twist is tight enough, fold the double wool in half, put the two ends of the double strand together and stick them. The cord will then



DRESSES NO. 4 AND NO. 5

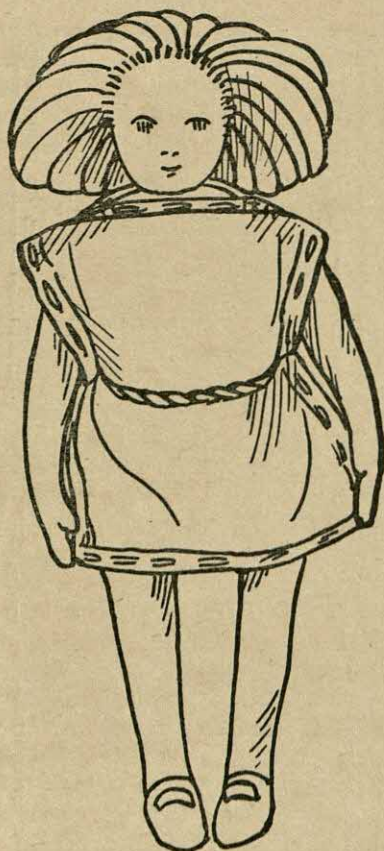
twist around itself. Tie each end of the cord and cut the ends to make tassels. The beginning of tassel-making is thus suggested.

No. 4 Dress can also be made by knitting two small squares. The teacher will cast on the stitches and show the child how to do simple knitting in garter stitch. The teacher will have also to cast off. When the two squares are made, they can be oversewn together and made up in the same way as the squares of material.

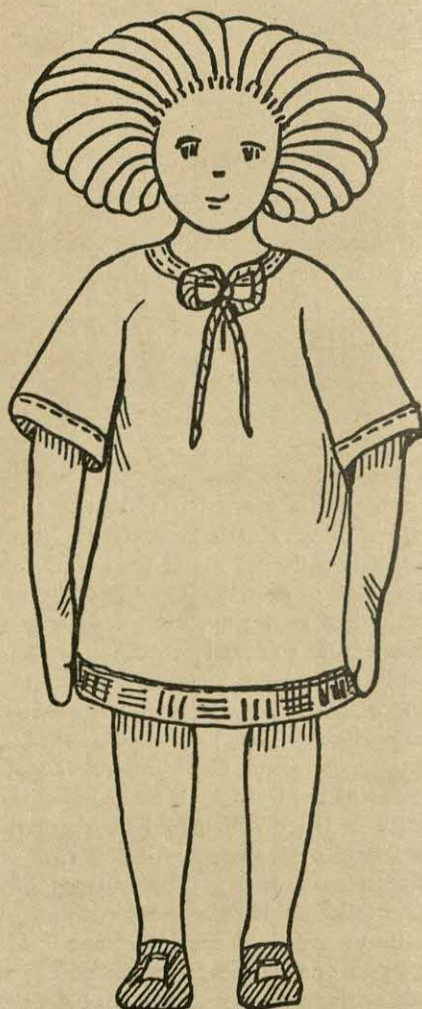
No. 5 Dress.—The illustrations show a dress made of two squares of material, the edges of which are turned in twice as for hemming, the fold being made on the right side and forming part of the decoration of

the garment. Before attempting the folding of the material, it is well to practise turning down edges with paper. The child then gets a clearer idea of the process. Should this process seem tedious, two children can work together on a dress, each one making a square. The squares are sewn together at the shoulders and the lower part of the sides. Twisted cord may again be used round the waist.

No. 6 Dress—*Magyar*.—Some of the older children may be able to make a Magyar



No. 5 DRESS



No. 6 DRESS—MAGYAR



No. 7 Dress—FELT

dress. The dress will have to be cut out by the teacher from the pattern given on page 1263. The teacher must adapt the pattern to the size of the doll for which the dress is intended. It is helpful if the teacher measures the doll with the children watching the process, as rulers and tape measures are not generally used until the junior school age.

When cutting out, place the pattern, if possible, on folded material with the fold along the shoulders, thus saving a join. If the dress must be cut in two halves, allow a little more material on the shoulders for turning in. Turn in the edges all round, as for hemming, and sew them down with coloured wool. Then oversew the sides.

If, when trying on the dress, it is found that the opening is not large enough for the head, cut an opening measuring 1 in. down the front. The edges of this opening will need turning in with the neck. A strand of wool fastened by a knot on each side of the opening, and tied in a bow, will draw the neck together when the doll is dressed.

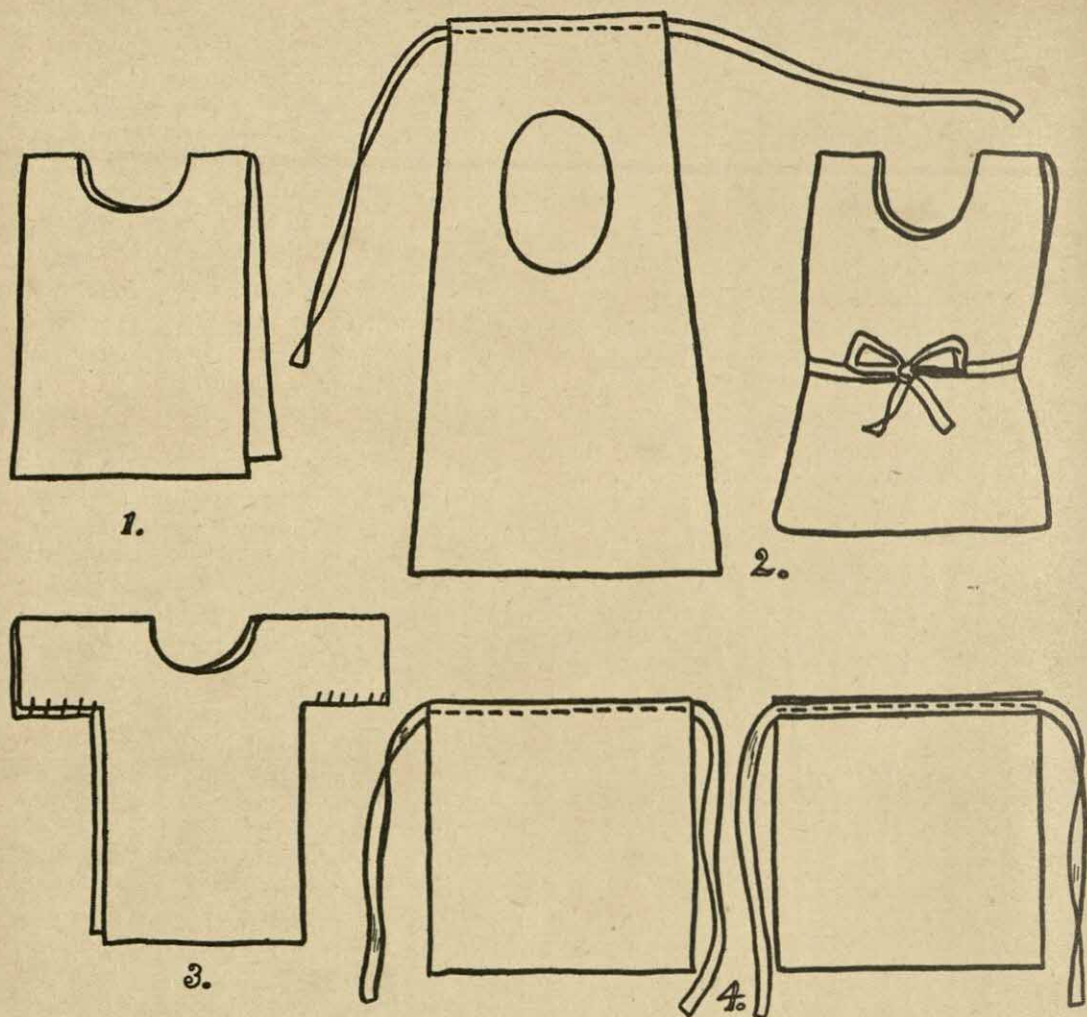
No. 7 Dress—Felt.—This dress is cut from the pattern given on page 1263. It is joined at the sides only, and is fastened on each shoulder with strings and bows, as shown in the sketch.

Pinafores and aprons.—A simple pinafore or overall for a doll can be made like *No. 2 Dress*, with less width of material on the shoulder, as shown in Fig. 1 on the Plate, page 1248, and on page 1263. To complete the overall a cord can be tied round the waist.

A miniature *sewing apron* like that made and used by the children in nursery schools, can be made for a doll, see Fig. 2. The teacher can measure out the pattern, shown on page 1263, and cut it in paper for the children. A piece of tape is sewn along the back piece of the garment. The tape ties in front when the garment is in use.

Another kind of *overall*, similar to *No. 6 Dress*, is shown in Fig. 3. It may have tape or ribbon (saved from chocolate boxes or Christmas festivities) sewn on the front and tied at the back. The sides can be left open if desired, only the sleeves being oversewn on the underarm.

A *plain apron*, Fig. 4, can be made from a piece of material $2\frac{1}{2}$ in. square, the edges of which can be finished in any of the ways described for *Dresses Nos. 3, 4 or 5*, according to the age of the child. The top edge of the apron can be turned over on the wrong side, and a piece of tape about 14 in. long laid over it and fastened down with tacking stitches in a bright colour. (N.B.—According to individual taste, the tape may be used decoratively on the right side, in which case the edge of apron is turned in on the right side with the tape on top of it.)



PINAFORES AND APRONS

Coats and cloaks.—A *circular cloak* is easily made. The pattern is cut from a $6\frac{1}{2}$ in.-square of paper, as shown on page 1264. Sew twisted wool cord round the neck, leaving ends to tie, which end in small tassels. A *coat* may be made like the *Magyar Dress No. 6*, cutting the pattern larger and opening up the front. A square piece of felt will make the neck finishing and the pieces down the front on each side. If possible, cut neck and front facings all from one piece of felt. Cuffs of felt can also be added, and the fastening at the neck may be a

cord. This garment is somewhat advanced, and may be too difficult for children in the infant school. The teacher needs to do all cutting out and planning, and to talk over the making with the children.

Alternatively, a coat can be made like the nightdress on page 1250, making it either 6 in. or 7 in. according to taste, and elongating the arm length according to the length of the doll's arm. The coat could be made of felt or some thick material. The seams are joined on the wrong side and notched with the scissors to prevent

fraying. The fastenings to the coat could be buttons and loops of twisted wool cord. The edges of the neck, cuffs and front may be finished with blanket stitch, or a piece of felt may be cut out by the teacher to fit the neck and front edges all in one. Felt cuffs may also be added.

Underclothing.—A material vest may be made out of scraps of stockinette, or other suitable material. A large neck opening is required to allow the head to go through. Lay the shoulders of the pattern to a fold of material. If the child is very young, she will make up the garment, oversewing the raw edges of the sides together and also the edges of the neck to prevent fraying. If the child is older, she may turn down the edges once and tack them with bright wool, or cotton, using a large-eyed needle. When enough skill has been acquired, the sides and bottom of the vest can be turned in twice, as for hemming. The turnings should first be practised on paper. The folded edges are sewn down with big, gay stitches, as in the previous methods.

A knitted vest, as shown in Fig. 1, should be made on fairly large needles, say No. 7, with 3-ply wool. Measure the doll and cast on a sufficient number of stitches. The teacher would cast on for the child. Knit in simple garter stitch and make two squares. Although the teacher must do the casting on and off, the making of this garment serves educationally as one of the first introductions to knitting. The vest is then simply made up by measuring off the amounts required for neck and shoulders and oversewing the shoulders and sides, leaving the armholes. It is better at this stage to make a knot in the wool when oversewing. The ability to begin neatly comes at a later stage, and to fasten on inadequately leads only to unnecessary discouragement, as the sewing will come undone; it also conveys a slovenly impression which is to be avoided.

Knickers, Fig. 2, can be made up in four ways, as follows:—

1. The sides are oversewn over rough edges.
2. The shape is opened out and turned in once at the sides and legs. The turnings are tacked in bright wool, and the two sides are then oversewn, also with bright wool.
3. The same way as 2, except that the edges are turned in twice.
4. The sides and legs are run together on the wrong side.

The pattern for knickers is given on page 1262.

A *princess petticoat*, Fig. 3, can be made from a lengthened vest pattern. Open out the pattern and place it on double material with the shoulders to the fold. Cut out the shape, and cut down from the neck in front an opening 1 in. or more to allow the head to go through. (See pattern 3 on page 1262.)

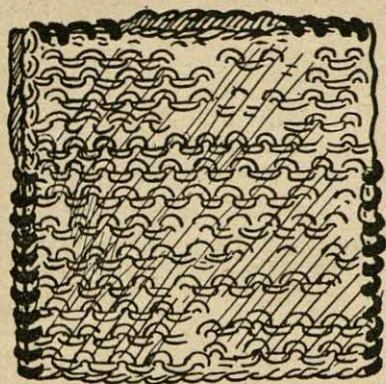
A *nightdress*, as shown in Fig. 4, can be made from pattern 2 given on page 1263.

A *dressing gown*, tied round the waist with cord, Fig. 5, can be made from the same pattern as the nightdress, the edges being finished with blanket stitch.

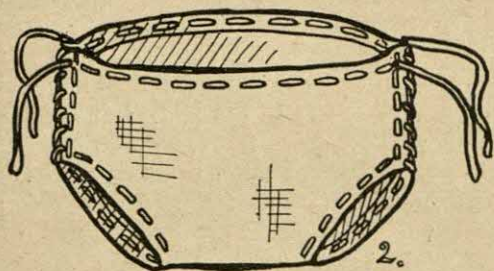
A *knitted bathing dress* (page 1251) can be made on the same pattern as the knickers as far as the slope. As decreasing is difficult, only two rectangular pieces need be knitted, with bands over the shoulders and between the legs.

Cases and Bags.—A *nightdress case*, Fig. 1, can be made from a rectangle of material 9 in. by 4½ in. Fold ¼ in.-turnings twice, as for hemming, but on the right side. Sew these down with coloured wool or cotton, making a pattern with the stitches. Fold over in three and oversew two sides, leaving the overlapping end free.

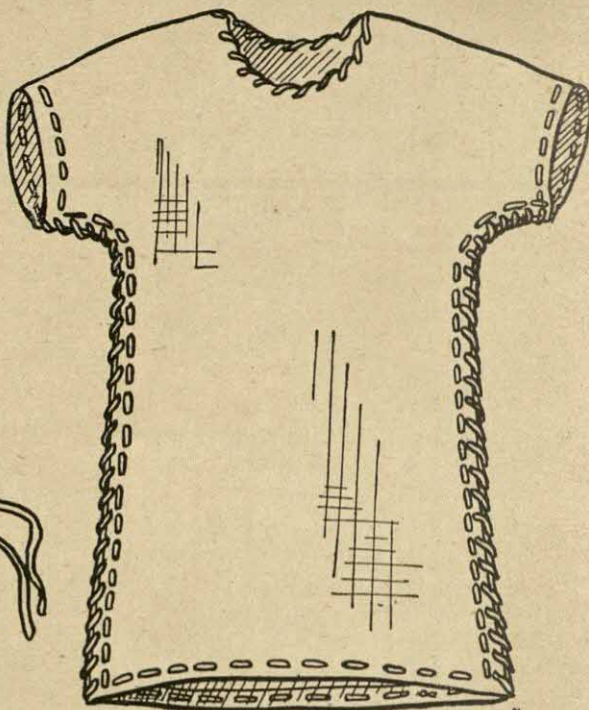
A *hand bag* for the doll can be made from a piece of felt 2 in. long by 1 in. wide, as shown in Fig. 2. Before making this up, sew on a round of felt with a bright coloured



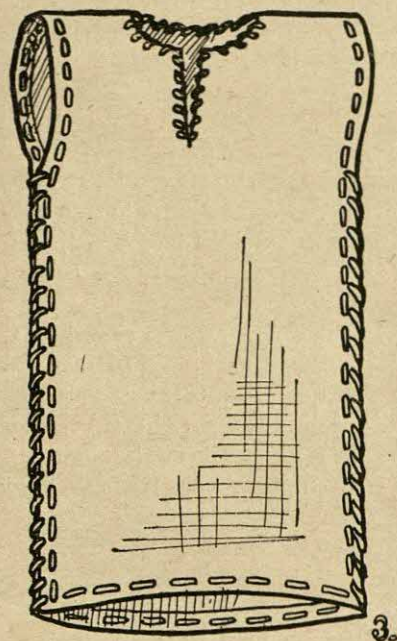
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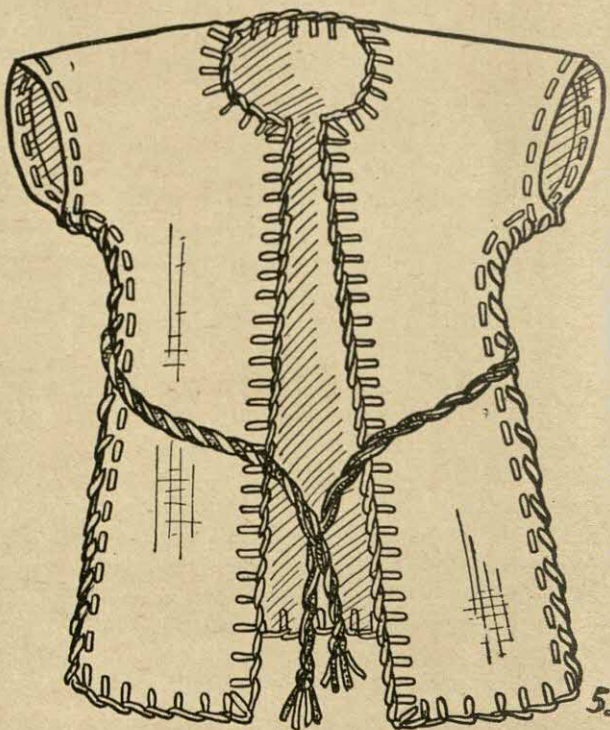
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4.



3.



5.

DOLLS' UNDERCLOTHING

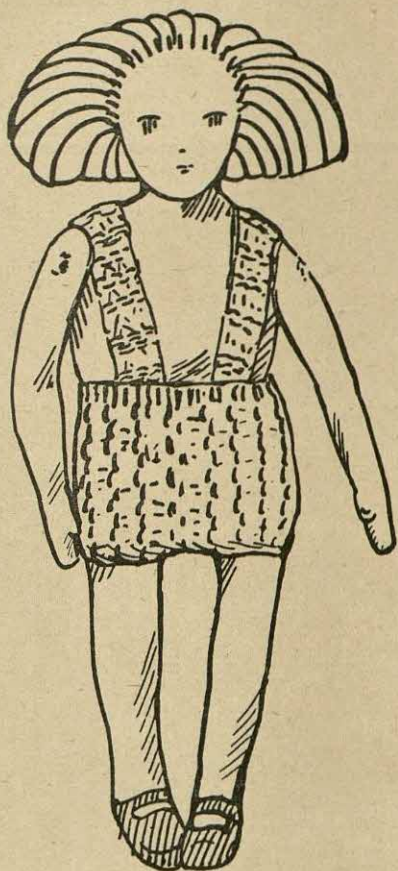
1. VEST

2. KNICKERS

3. PRINCESS PETTICOAT

4. NIGHTDRESS

5. DRESSING GOWN



KNITTED BATHING DRESS

knot on each side for decoration. Make cord of wool or cotton. Fold the felt in half and oversew it along the sides, leaving knots and ends as tassels at the bottom of the bag and a loop for a handle.

A *laundry bag*, Fig. 3, can be made from a larger piece of material, say 16 in. by 7 in. The edges of this could be finished in the same way as the nightdress case. Turn over each end $2\frac{1}{2}$ in. and make two running lines of stitching to fix it down. Fold the material in half and oversew the sides up to the top flap. Make a cord and run it in twice round the top, as this allows the bag to draw up when the cord is pulled at each end. An *L*. might be cut out of felt and stitched on to show the use of the bag.

Caps and bonnets (Illustrated on the next page).—A *knitted cap*, Fig. 1, can be made up from a simple piece of knitting in garter stitch which measures half round the head when knitted. Fold and oversew each side. Secure the top points down to each side with a stitch. To make the cap attractive, a button or a tassel can be sewn at each side. The tassels are made by winding wool round a piece of card, slipping a strand of wool under the strands and tying it at one side. Remove the card, wind wool round the head of the tassel, and trim the ends.

A *knitted bonnet*, as shown in Fig. 2, is made up from a simple piece of knitting in garter stitch, the length equal to the measurement of the doll's head round the face; the width equal to the measurement from its face to the back of its head. Run along the back edge with the same coloured wool, draw it up and fasten off. Twisted wool cord will make bonnet strings.

A *material cap and bonnet* can be made in this style, Figs. 3 and 4. If in plain material, coloured stitching will make it very effective. Pieces of ribbon are used for bonnet strings.

A *hood* for a cape can be made by drawing a circle the required size, and cutting off a piece of the circle where the hood is sewn to the cape. Tape could be sewn round an inner circle through which elastic is run, Fig. 5. This is pulled up to the size of the head and fastened off. The finished cape with hood is shown in Fig. 6.

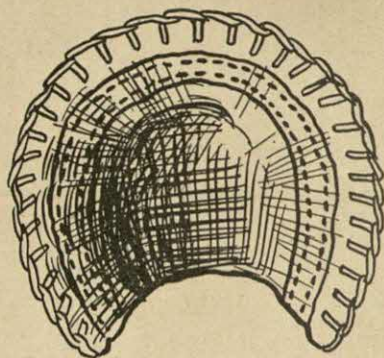
III. DOLLS' HOUSES AND PLAYHOUSES

Introduction.—In infant schools, dolls' houses can be grouped under four headings:—

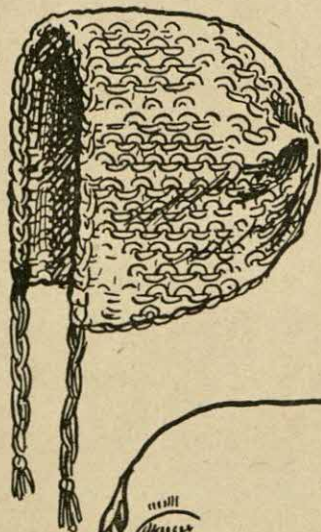
1. The small doll's house made out of boxes, or possibly presented to the school ready-made.



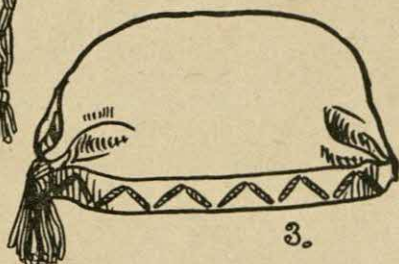
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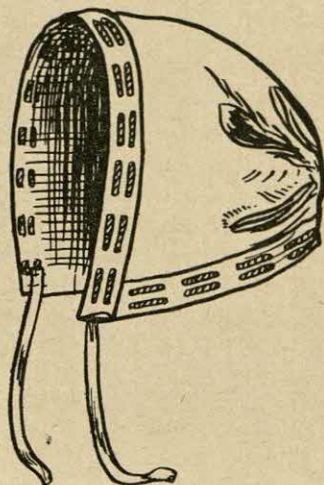
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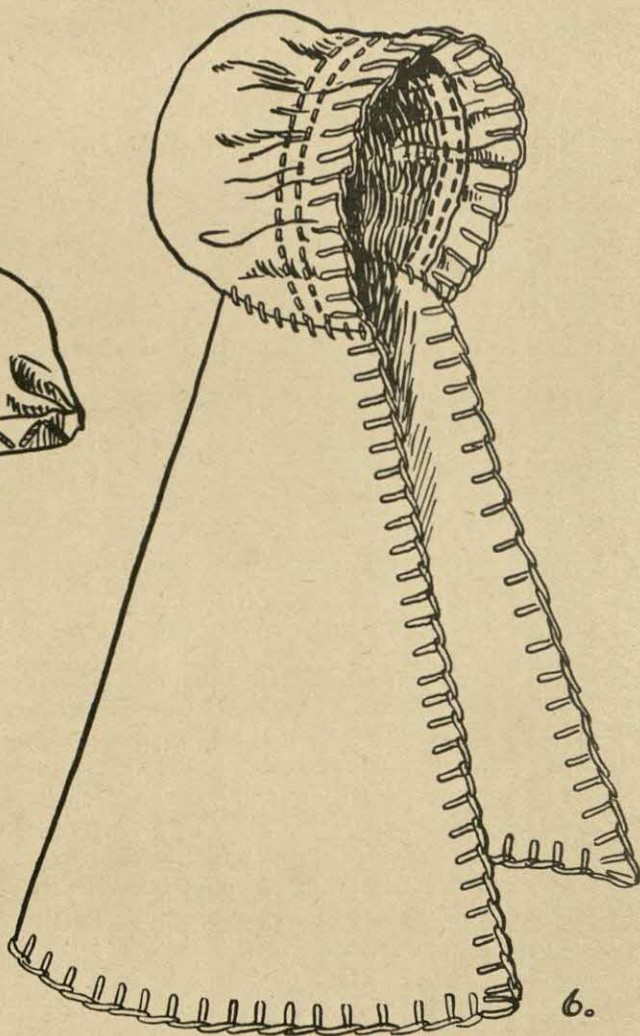
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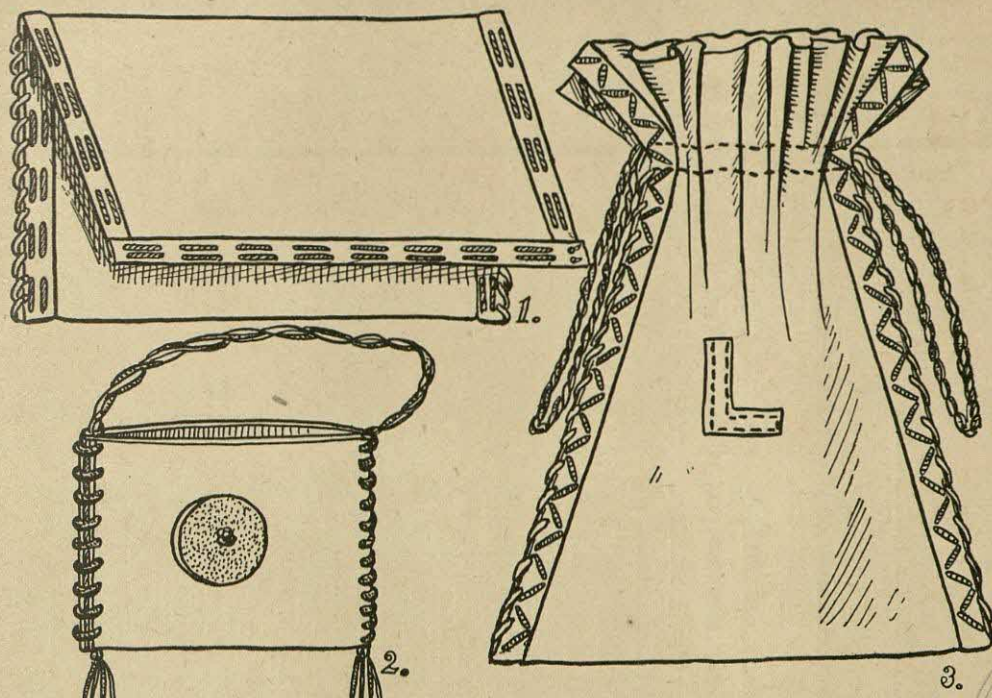


4.



6.

DOLLS' CAPS, BONNETS AND CAPE



DOLLS' CASES AND BAGS

1. NIGHTDRESS CASE

2. HAND BAG

3. LAUNDRY BAG

2. The playhouse that the infants make for themselves in a corner or on one side of the room. This resembles the plan of a house, built out of wooden bricks, or boxes made to resemble bricks, which are easy to handle. Consequently the walls are usually not more than two rows of bricks in height.

3. The playhouse possibly made out of clothes-horses, or similar light framework, covered with canvas, and made by older scholars of the school, with door and window complete, also in some cases with a roof. This house is large enough for the children to enter and play inside it.

4. The house that is a more ambitious product found in the grounds of some schools. This kind of house is either bought, or made by the older classes where carpentry is taught.

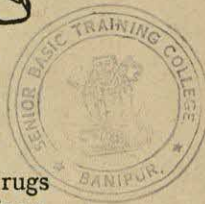
A consideration of the needs of dolls' houses, and playhouses in connection with

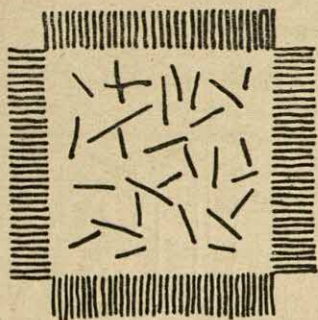
needlework leads us to the making of rugs and carpets, curtains, cushions and bed linen.

Rugs and carpets (Illustrated on the next page).—There are several different ways of making these.

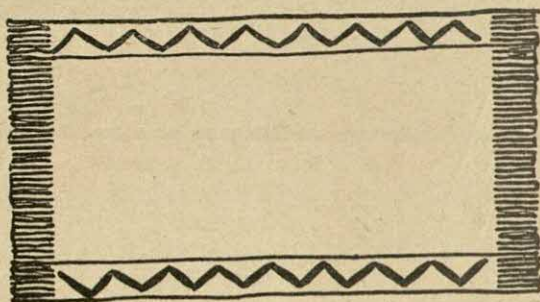
Rug or carpet No. 1.—Coarse material, such as coloured canvas or sacking, can be obtained. Cut out the required size and let the little ones decorate it with random stitching in coloured wools—merely sewing stitches of any size into the material in any direction—using blunt needles with large eyes. This is often the first attempt at needlework by the little ones. To finish the edges, fray them out into a fringe all round the mat or carpet, as shown in the illustration, A.

Rug No. 2.—When they are old enough the children can also make rugs by turning down the edges once in the same way as

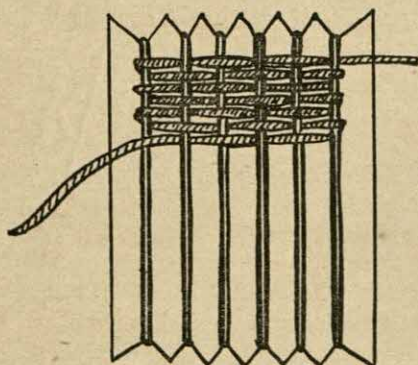




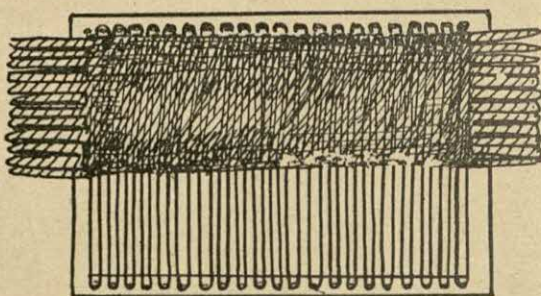
A



B



C



D

RUGS AND CARPETS FOR THE DOLL'S HOUSE

they made the two pieces of the doll's No. 4 Dress. A running stitch in gay wool will fasten the edge down.

Rug No. 3.—Yet another way is to turn the long sides down twice, first practising this with paper, and fasten them down in the same way, fraying out each end into a fringe, as shown in the illustration, B.

Rug No. 4.—Another way is to turn down the four sides twice, making a more elaborate pattern with the stitching.

Rug No. 5.—Rugs and carpets can be knitted in garter stitch or crocheted.

Rug No. 6.—Simple weaving is a different method of rug-making. A very simple loom can be made out of an old picture frame.

In weaving, the warp threads are turned vertically, and the weft threads horizontally. The warp threads are the foundations of the weaving and are made first, while the weft is the thread that is woven through

the warp, and at right angles to it. After winding the warp threads over the frame at distances of about $\frac{1}{2}$ in. apart, a stick can be threaded through at the top and another at the bottom, so bringing the warp threads at the back and front to lie at one level. The threads can also be moved closer together until they are only $\frac{1}{4}$ in. apart. The weft is then darned through the warp and beaten down with a comb.

To remove the rug when finished, cut the warp threads at each end. These threads may be left as a fringe, when the edge of the weaving of each rug is oversewn or turned in by the teacher to prevent fraying.

Rug No. 7.—Weaving can also be done upon a piece of cardboard which is notched at the top and bottom. In the beginning, fasten the warp by tying it across the card in order to keep the end secure. Then carry

the warp across the card, into each notch at the ends and over the points, so making it possible to slip off the warp at the ends when the rug is woven, as shown in the illustration, C.

Rug No. 8.—Another way is to take a frame having the longest measurement in the width. Screw eyes are fastened at regular intervals of $\frac{1}{2}$ in. along the top and bottom, around which a warp of stout cotton is fixed. The weft needs to be thick rug wool cut into lengths measuring the actual woven part plus a fringe at each end. The lengths of weft wool can then be threaded in and out with the fingers. When finished, the warp can easily be slipped off the screw eyes and the ends finished with a fringe of the weft wool, D.

The teacher can make the rug secure by running the machine over each end at the commencement of the fringe. The fringe is then trimmed with scissors and a useful rug is produced.

Setting up rug frames in this manner is also a cunning way to avoid a "waist" in the weaving, which is one of the difficulties the older children need to tackle and overcome.

Too much weaving is not advocated in schools because of its mechanical repetition; but small woven articles, such as are mentioned here, can do no harm, when weaving itself is not continuous. In this age of rush and excitement it is quite good to have a little mechanical work, giving a period of rest and poise to the excited children, besides achieving something they desire to make, and giving them a quiet joy which is invaluable.

Curtains (Illustrated on the next page).—While one group of children is thinking about rugs or carpets, and making them, another group might turn its attention to curtains. However, it may be that there is only one group of children dealing with the whole house, in which case only one or two articles are needed for each requirement.

The material for curtains may be either self-coloured, or in plain bright colours worked with gay wools. Patterned material, selected carefully from the bag of pieces, would also make most attractive curtains.

In dealing with all colour schemes and choice of material, the teacher should be guided by a consideration for art—not necessarily art with a big A—but she should show good taste and an ability to select designs suitable to the required purpose. As the child is the future citizen, it matters much that from the start its ideas of home equipment should be harmonious.

The making of curtains from plain material such as casement cloth, sparva cloth, etc., decorated with running stitches in wools, is good because the idea is fundamental, being the origin of ornamentation, and producing by his own effort, a decorative sense in the child.

The decorative stitching can form either the construction of the hem or an inside decoration with the edge fringed, which latter is especially appropriate if the curtain is very small (see illustration on page 1256). In both types the top needs a hem through which tape or wire is drawn to enable the curtain to be securely fastened above the window. For the larger houses expanding wire rods are useful.

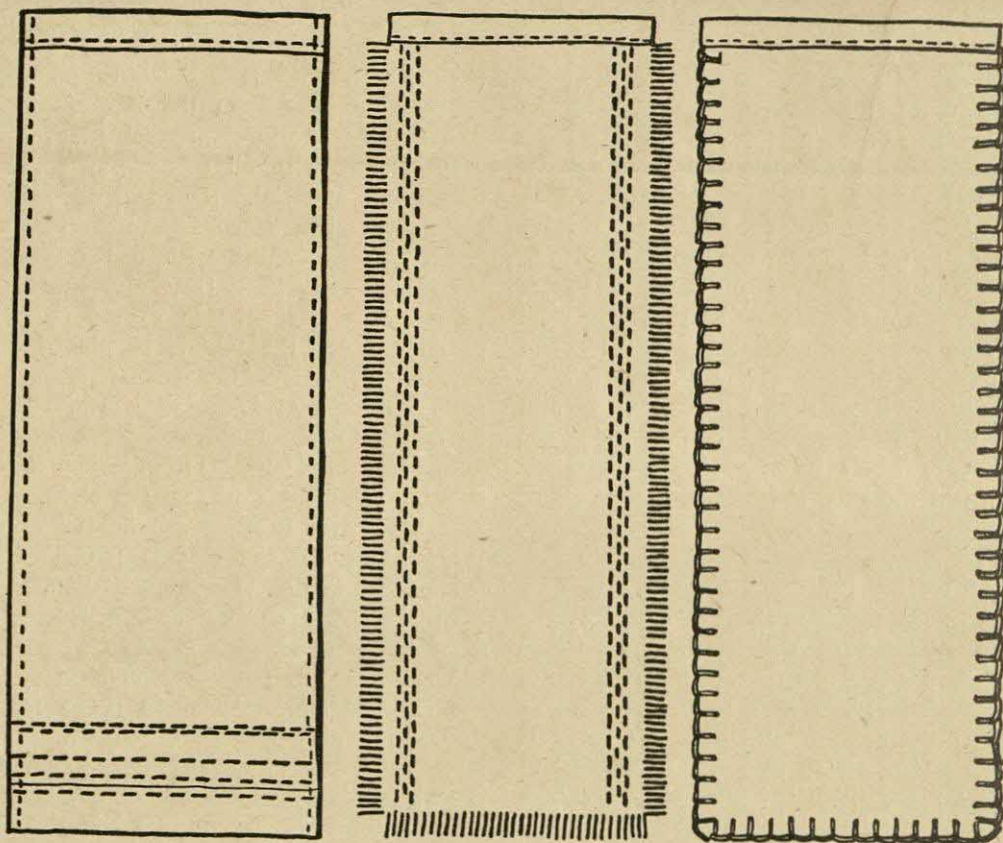
Many simple ideas of decoration can be carried out on larger curtains, as follows:—

1. Bands worked in coloured wools in rows of many colours either in running or in chain stitch.

2. Blanket stitch round the edge, as shown in the illustration on page 1256, with perhaps another coloured wool threaded in between.

3. Using pennies and halfpennies, circles could be drawn and worked in large blanket stitch. Other shapes may be drawn and similarly worked.

4. Children may invent their own patterns and carry them out in coloured wools in any way that appeals to them.



CURTAINS FOR THE DOLL'S HOUSE

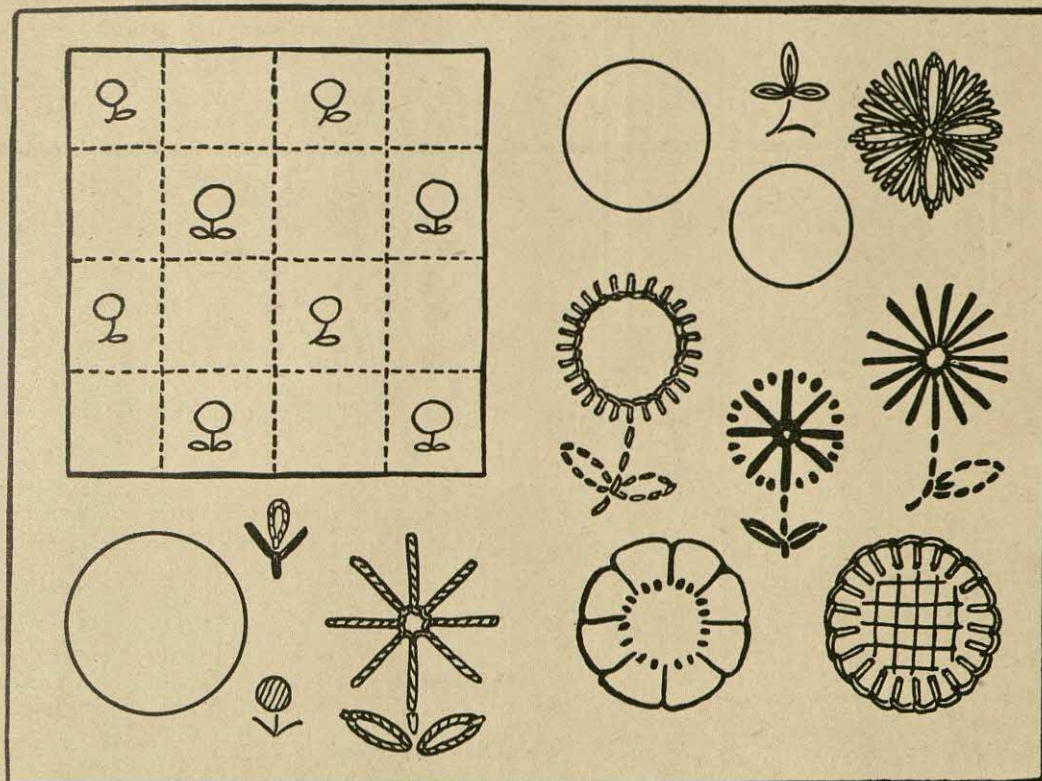
Cushions.—*Cushion No. 1.*—A very effective cushion can be made out of coarse material such as hessian or art canvas, worked in random stitch with brightly-coloured wools by the little ones who are just beginning to sew.

Cushion No. 2.—Another plan is to mark off divisions by folding the material and making marks with a pencil down the sides, then drawing pencil lines with a ruler as neatly as possible. These lines can be worked in a bright wool with running stitch, and the alternate squares filled with an easy *motif*. Individual ability and interest can be aroused by encouraging the children to design their own *motifs*. The illustration on the next page shows how this and the following *motifs* for cushions may be carried out.

Older children, with the help of a farthing,

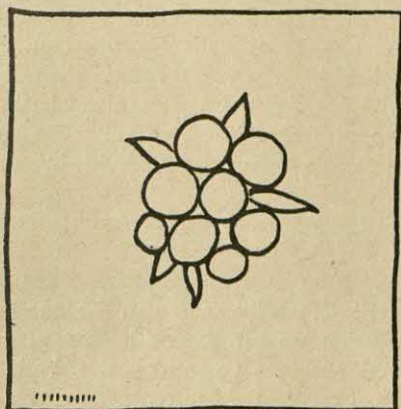
a halfpenny and a penny to make the circles can make *motifs*; it is surprising what different flower heads may suggest themselves. The children should have free play, sketching the designs on paper first, then choosing the best to work out, introducing variety in the flowers by working out several ideas. Some children will find this occupation easier than others and will enjoy the spirit of adventure.

Blanket stitch produces effective petals, in some cases worked with the edge nearest the centre, in others with it on the outside of the flower. Plain stitches from near the centre to the circumference of the circle are also effective, or single daisy loops, or a mixture of both to form contrast and to suggest stamens as well as petals, and so take away the hard appearance.



CUSHION NO. 2 AND MOTIFS FOR DECORATION

If the centre of the flower is large, it can be either left open with the blanket-stitched edge innermost or may be criss-crossed with plain stitches, as shown.

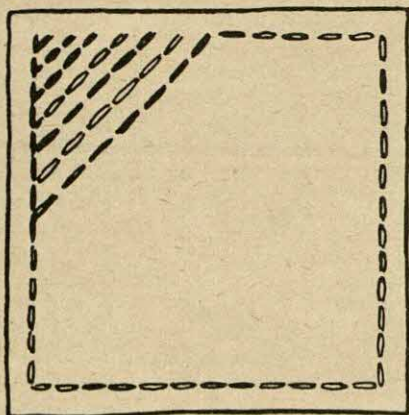


CUSHION No. 3

Cushion No. 3.—A more elaborate cushion, shown in the illustration, could be made by several children each adding a flower to a cluster of flower heads placed near the centre of the cushion, forming a gay nosegay. The playhouse will look bright and smiling with such decorated cushions. Simple leaves could be introduced around or amongst the nosegay. In order not to make the undertaking too long, it could be group work, each child taking her turn, thus adding to the communal interest.

Cushion No. 4.—Contrasting with *Cushion No. 3*, another idea would be to work one corner only, or alternate corners in lines across it as shown on the next page.

These cushions are meant for use in the playhouse and are therefore large enough to work easily. In the case of the dolls'



CUSHION No. 4

houses less elaborate treatment would be necessary because they would be so small.

Other articles to make for the playhouse are tablecloths, dusters, tea cloths, towels and wash-rags.

Dolls' bed linen.—For dolls' beds the children can make the following articles:—

1. The mattress, stuffing it with torn paper, tiny pieces of rag, kapok, etc.
2. Sheets.
3. Blankets.
4. Pillow and pillow cases.
5. Counterpane.
6. Nightdress case.
7. Brush and comb bag.

IV. SHIPS, MOTOR CARS, TOYS AND PRESENTS

Ships.—The boys may find interest in making sails for their toy fairy boats voyaging to treasure islands, or for merchant barges plying their trade in the classroom. Very simple sewing is needed for sails of such toy boats.

Motor cars.—Motor cars can have mats, rugs and cushions made for them in ways already described.

Shops.—The shop, or series of shops, is a favourite centre of interest for children. Shops, like dolls' houses, can be made of various kinds, they may be small toys made of boxes, or erections large enough for the children to use, acting as the shopkeepers and citizens who come to buy at the stores.

To erect the larger kind of shop, an end of the classroom is required. One way of making stalls is to use a Tate sugar box or similar packing case. Screw eyes can be screwed on two opposite sides of the box to hold either bamboo sticks or dowels in an upright position. On each side four eyes must be screwed, one in each upper corner, and two more near the bottom, vertically below the first pair, as shown in the sketch. The length of the sticks should be quite twice the height of the box, in order to take a canopy or awning. If string is tied to the sticks at the top, or four smaller sticks are securely fixed to form a frame for the awning, it is easier to keep it in position.

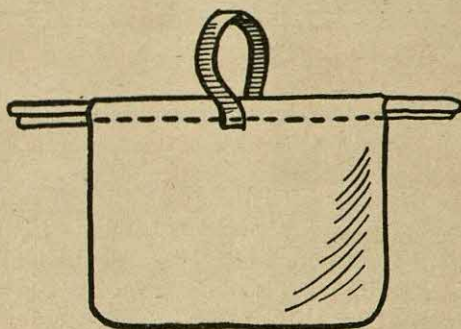
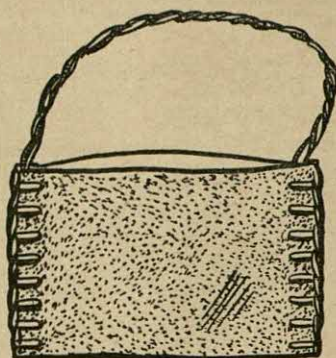
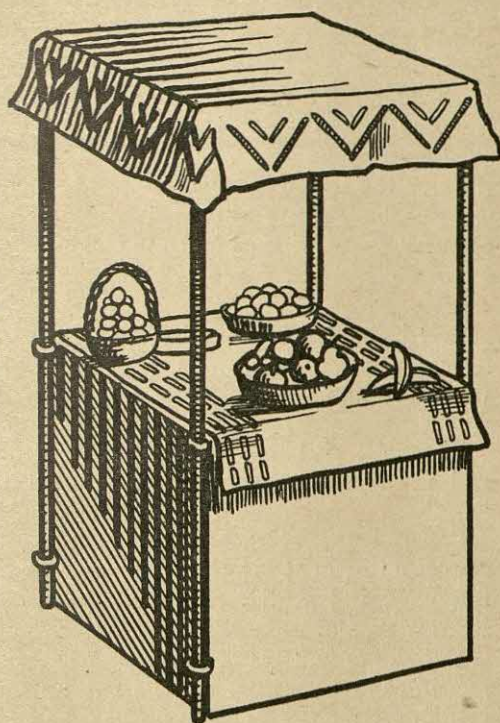
The awnings are something to make in the needlework class. They should be very simply sewn in gay bright wools. A cloth to lay upon the stall before the wares are displayed provides another article to be made.

A serving apron for the shopkeeper, and a shopping bag for the citizens and housewives may also be added.

Presents.—The idea of giving presents is a good one, as it calls for unselfish effort from the little ones. From their small financial resources it is not always possible to give presents, but they may be shewn how presents may be supplied by means of their handwork.

A few suggestions for presents are given below:—

1. A soft woolly ball can be made for baby, using up all the oddments of many coloured wools. To make the ball, two rounds of cardboard are required with a hole of quite 1 in. diameter in the centre. Such



STALL AND SHOPPING BAGS

rounds of card can be collected from the tops of jam jars, etc., these require only the inner circle to be enlarged. A small ball of coloured wool is pushed through the hole, while the end is carefully secured between the two cards. The wool is wound over the cards in an orderly way, completing the circle before beginning the next layer. As only small balls of wool go through the central hole, it is necessary to tie the beginning of each fresh ball on to the end of the last ball. When no more wool can possibly be pushed through, cut the edge carefully; but before removing the cards tie the wool or string very tightly between the cardboard circles, so holding the wool together. Then remove the card and trim the ball with scissors.

2. *A pochette* for mother or elder sister.
3. *A feeder* for baby.
4. *A needlecase* for mother or nannie.
5. *Bags* of all descriptions.

6. *Cushions.*
7. *Chairbacks.*
8. *A small cloth* for baby to be used over the tablecloth.
9. *A traycloth.*
10. *Mats.*
11. *A book cover* for father, etc.
12. *Aprons.*
13. *A blotter* with cover.
14. *Ash tray strip* for armchair for father, weighted to keep in position.
15. *Kettle holders.*
16. *Knitted scarves.*
17. *Serviette rings.*
18. *Net covers* for milk, etc., in summer, weighted at the edges with beads.
19. *Kettle holders and teapot holders, iron holders.*
20. *Dish cloths.*

Flags, bean bags and many things needed for games could be made. Each school has

different needs in the way of *flags* and *badges*, etc.

Puppet shows are a source of unending interest, forming an educational feature in any school. Dresses for puppets, and even the puppets themselves, have been made in the infant schools. Curtains and stage requisites form some of the children's interests.

The Sevens may also be able to make their own clothes in a rough way, for a play or for the dressing-up box.

V. EQUIPMENT, MATERIALS AND NOTES FOR THE NEEDLEWORK CLASS

Equipment.—The needlework class should be provided with:—

1. Needles with large eyes.
2. Cottons, mostly coloured and of various sizes, for use both for tacking and stitching; also much thicker embroidery cotton used for decorative stitching and simple embroidery.
3. Wools of bright colours.
4. Scissors.
5. Thimbles.
6. A tape measure for the use of the teacher.
7. A cupboard in which to keep work and equipment.
8. Work bags to cover work and keep it clean.
9. A piece bag or box.
10. A box, similar in size and shape to a knife box, with a top in which a number of round holes are bored to take scissors, provides an orderly and safe way of keeping them. The box could have a handle, making it easier to carry from the cupboard to the teacher's table.
11. A stout board into which several upright slim sticks are fixed, over which reels of cotton are slipped, is very useful. This could also be kept on the teacher's table with one pair of scissors beside it, so that lengths of cotton can be pulled and cut off as required.

12. When the children are too young to thread needles, the teacher needs to thread them beforehand. A useful arrangement can be made out of a rectangular strip of bright-coloured canvas which is pinned to a board or hung by means of a stick threaded through the top hem. On this can be stuck the needles already threaded with various coloured pieces of wool and the children can select which colour they like best from these.

Odd balls of bright wool can be collected from friends and from the older classes in the junior and senior schools.

Materials.—Ribbons from chocolate boxes and Christmas presents prove to be very useful.

Crash, soft unbleached calico, coloured canvas, casement cloth, Tobralco, rough towelling, and similar materials, are useful for this type of needlework.

Old sheets and blankets, sugar bags, and second-hand garments, can be cut up and made over for the dressing-up box, and for other requirements. A few simple gay dyes are useful to dye the sheets and gifts of old faded materials.

Large firms of some standing and noted for good taste in colour and design will often sell bundles of their pieces that are always useful.

Dressmakers will either sell or give away bundles of pieces.

In poor neighbourhoods, where there is little money to spare, old stockings can be collected, the feet cut off, and the stocking cut in a spiral, thus making a long strand of material that can either be crocheted into mats for dolls' houses, playhouses, motor cars, etc., or woven as *Rug No. 8*.

Soft paper can be collected and torn up by the babies. It is useful for stuffing dolls, cushions, etc.

Ideas of useful odd materials—such as rounds of card from the tops of jam jars for the woolly balls—will come to the mind of the teacher, as the purposes for which the objects can be used unfold; collections

of these articles can be started and gradually receive additions.

Points to remember.—1. That all needlework and woolwork done in the infant school should arise from the child's interest.

2. That the children's eyes are not yet accommodated to normal vision and should not be tried by too fine work. Also, colours of material and thread should be contrasting and distinct.

3. That the light should be good, and the child should be prevented from sitting in a cramped position when sewing.

4. That needles must be of a size easily held by small fingers.

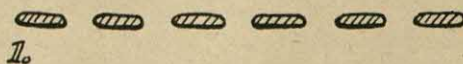
5. That some choice of materials should be left to the child.

6. That colours must be gay, and that a harmonious selection should be made by the teacher for use in the classroom. The cottons or wools should be arranged on her table, or hung up on to canvas; and the children should be left to exercise their ideas, and thus adventure into colour schemes of their own.

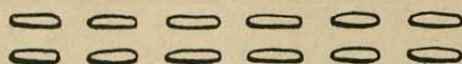
VI. STITCHES USED IN THE INFANT SCHOOL

Random stitching.—The first sample of sewing by the child is very uncontrolled, all sizes of stitches being sewn in any direction, and for this reason this type of sewing has acquired the name of random stitching.

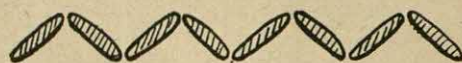
Running and tacking.—The first controlled stitch is running or tacking, the stitches being arranged in a line. They may be of varying lengths according to the age and ability of the child. Combinations of the running stitch may furnish a decoration to an article, and when used in this way it is called decorative stitchery, see Figs. 1 to 4. A pleasing effect can be obtained by threading a piece of wool or cotton of another colour through running stitches when sewn as in Fig. 7.



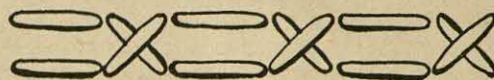
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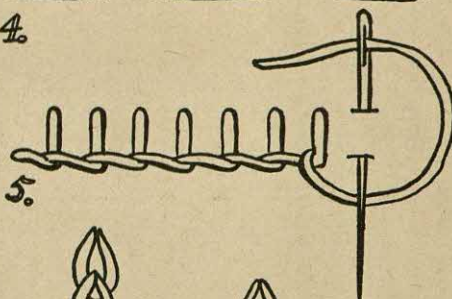
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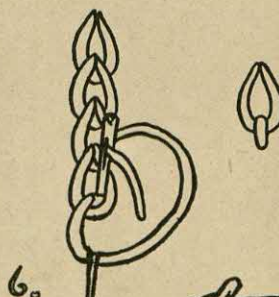
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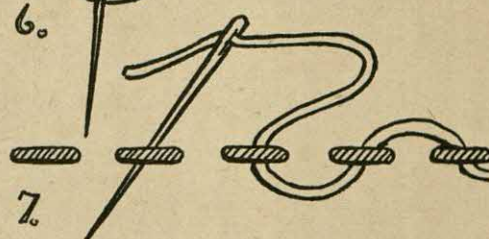
4.



5.



6.



7.



8.

TYPES OF STITCHING

Blanket stitch.—Blanket stitch, see Fig. 5, is useful for preventing edges from fraying in the early stages; as the child advances in skill, it can be used to fasten down edges already turned under. Blanket stitch also proves a most useful stitch in working flowers and the edges of articles. A pleasing effect may be obtained by threading a piece of wool of a different colour under the blanket stitching, as shown in Fig. 8; or the strand may be laid down first and the open blanket stitch worked over it.

Oversewing.—In the early stages, a way of preventing edges from fraying is to oversew them. Sides of bags or dresses, etc., that are already neaten by decorative stitches, can be oversewn as a means of construction.

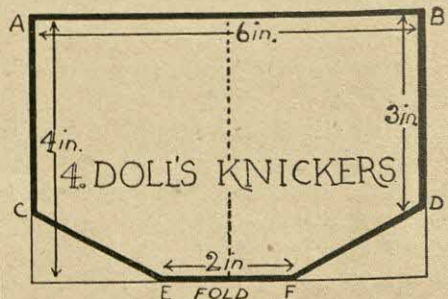
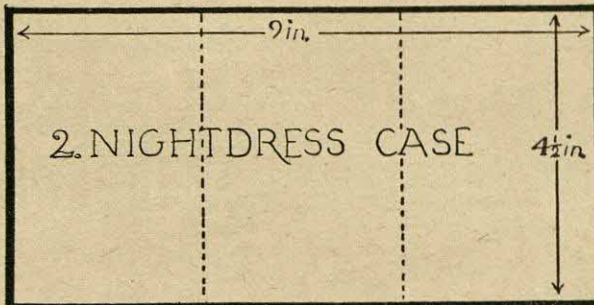
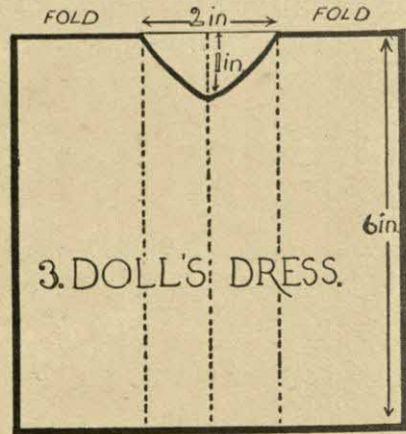
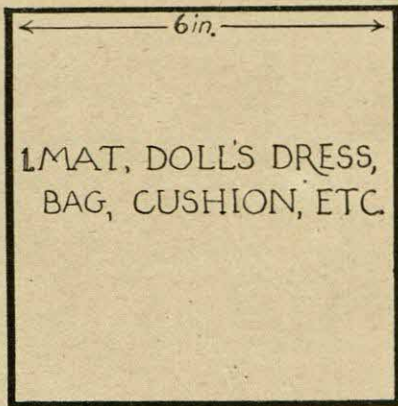
Chain stitching.—The Sevens can learn chain stitch, shown in Fig. 6. A single chain stitch is very useful as a single petal

of a flower. This is known as a *daisy loop*—and it has other names. It is really a single link in the chain.

VII. PATTERN MAKING

The teacher will herself make most of the patterns given in this section, for children of the infant school can manage only very simple patterns such as the square and the rectangle. In all cases in which the making of the pattern involves using fractions of an inch, it is best for the teacher to draft the pattern, cutting it out in paper for the children's use. In the junior school older children can make such patterns for themselves.

Simple patterns based on the square and rectangle.—**Plate I.**—Plate I shows the earliest forms of pattern.



PATTERNS—PLATE I

Pattern 1 is a 6 in.-square which can be used in making simple mats, dolls' dresses similar to *No. 4 Dress* and *No. 5 Dress* (see page 1245), a handkerchief satchet, a bag, a cushion, etc.

The oblong, or rectangle (*Pattern 2*) is useful in making a nightdress case, for which a $\frac{1}{4}$ in. turning is allowed. A similar pattern, only larger, can be used in making a pochette as a gift for mother.

Pattern 3 is a simple 6 in.-square used in making a doll's dress, the difference between this and *Pattern 1* being that the neck is cut out, and the shoulders are placed to the fold of the material to avoid a join. The neck measurement is 2 in. across and 1 in. down.

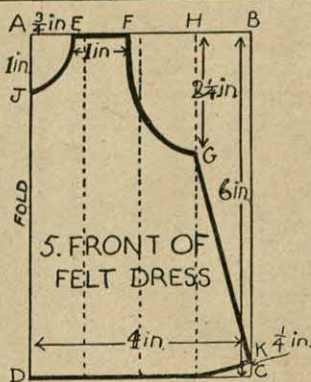
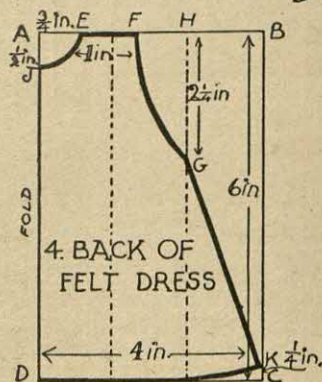
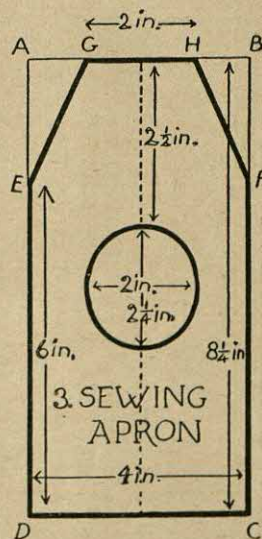
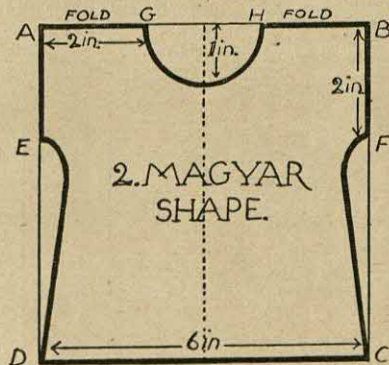
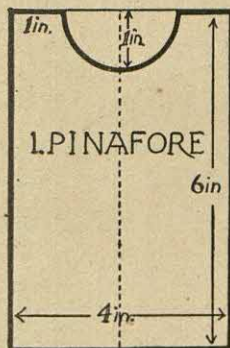
Pattern 4 is for dolls' knickers. For this take a piece of paper 6 in. by 4 in. Make the sides AC and BD 3 in. long, measure off 2 in. at the middle of the lower edge, EF, then join CE and DF. Place EF to the fold of the material when using the pattern.

Patterns of dolls' one-piece garments.—

Plate II.—Plate II shows various modifications of a rectangular pattern to make garments of different shapes.

Pattern 1 is that of a pinafore. For this take a piece of paper 4 in. by 6 in. Measure off the shoulders making them 1 in. wide. Make the neck 1 in. deep in the middle and draw in the curve.

Pattern 2 is a Magyar shape for a frock or coat. Take a piece of paper 6 in. square, ABCD. Fold it in half and crease the middle line. Measure 2 in. along the top edge from each corner—AG and BH. Make the neck 1 in. deep in the middle and draw a curve as shown. For the sleeves, measure 2 in. down from each top corner, giving points E and F. Describe a curve at each side, from points E and F to D and C, but do not make the curve very deep or the garment will pull across the chest. When cutting out, place the shoulders



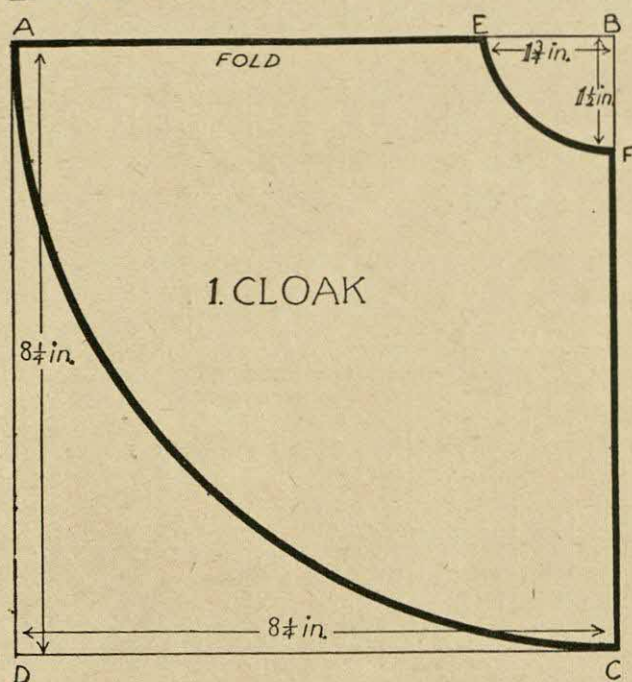
PATTERNS—PLATE II

to the fold of the material to avoid a join.

Pattern 3 is that of a useful sewing apron, cut from a rectangle, ABCD, $8\frac{1}{4}$ in. by 4 in. Fold the pattern in half lengthways to obtain the middle line. Measure 6 in. up from each bottom corner, C and D, to the points F and E. Measure $2\frac{1}{2}$ in. from the top line AB to the neck opening. Make the opening 2 in. wide and $2\frac{1}{4}$ in. long. Mark the distance GH, 2 in., on the top line. Connect the points EG and HF.

Patterns 4 and 5 are the two parts of a felt dress, each made from a rectangle 4 in. by 6 in. *Pattern 4* is the back of the dress. Fold the rectangle, ABCD, into 3 lengthways, and measure the following distances:—

AE = $\frac{3}{4}$ in.
AJ = $\frac{1}{2}$ in.
HG = $2\frac{1}{4}$ in.
CK = $\frac{1}{4}$ in.
EF = 1 in.



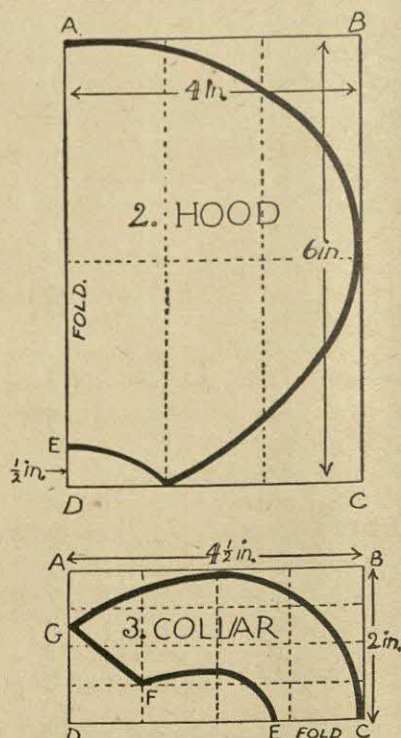
From these points draw the neck and arm curves as shown, and curve the lower edge of the frock to K. In cutting out, place JD to the fold of the material.

Pattern 5, the front of the felt dress, is made from a rectangle the same size as for *Pattern 4*, folded into four. Mark the corners ABCD as shown and measure the following distances:—

AE = $\frac{3}{4}$ in.
AJ = 1 in.
HG = $2\frac{1}{4}$ in.
CK = $\frac{1}{4}$ in.
EF = 1 in.

Draw the neck and arm curves as before and curve the lower edge of the frock to K. In cutting out, place JD to the fold of the material.

Circular patterns.—Plate III.—Plate III shows three portions of a hooded cape, suitable for a Red Riding Hood doll.



CIRCULAR PATTERNS—PLATE III

Pattern 1 is for the cloak. Take a piece of paper $8\frac{1}{4}$ in. square, and mark the corners ABCD, as shown. With B as the centre and BC as the radius, describe part of a circle to A. Then measure off the following distances:—

$$BE = 1\frac{3}{4} \text{ in.}$$

$$BF = 1\frac{1}{2} \text{ in.}$$

From the points E and F draw the curve of the neck. In cutting out place AE to the fold of the material.

Pattern 2 shows a hood cut from a rectangle of paper 6 in. by 4 in. Fold the paper into 3 lengthways, and into 2 across. Measure the distance DE $\frac{1}{2}$ in., and draw curves as shown. When cutting the material, place AE to the fold.

Pattern 3 shows a collar for the cloak. The pattern is cut from a strip of paper $4\frac{1}{2}$ in. by 2 in., ABCD. Fold the paper into 4 each way. Mark the point G, halfway along the second division from A. Mark the point F where the third horizontal line meets the first vertical on the left. Join GF, and measure CE making it equal to GF. Draw in the curves as shown. When cutting out, place CE to the fold of the material. The cloak can be made up with either the hood or the collar.

Pattern of knitted woollen slippers.—

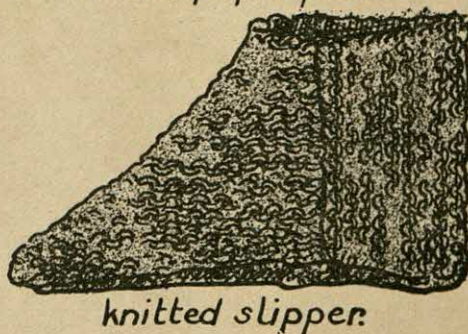
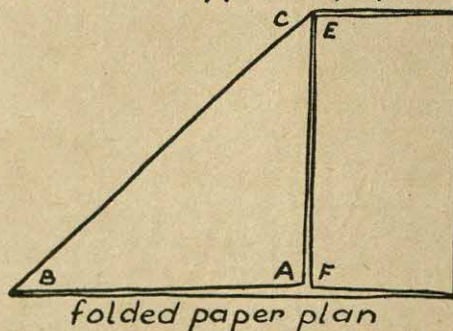
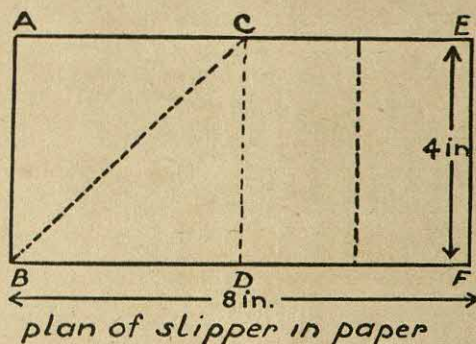
Children, both boys and girls, from six to seven years old will be able to make these cosy slippers. They will be found useful on wet days when shoes and stockings must be changed. They can also be used for dancing lessons in school, or bedroom wear at home, and are excellent as "foot-warmers" inside Wellington boots.

The slippers are made from strips of plain knitting. Cast on 20 stitches and knit rows of plain knitting till the work measures 8 in. long. Before making up, each child should make a pattern of the slipper in paper.

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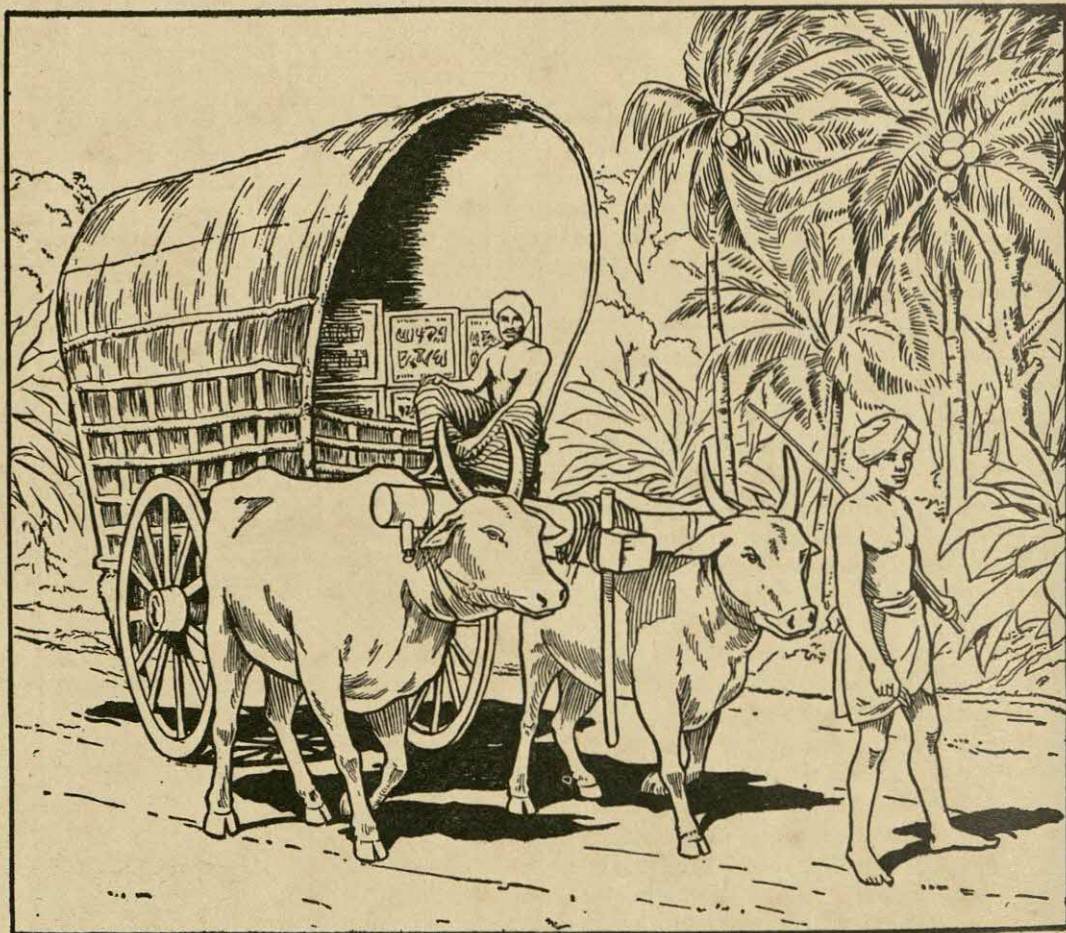
To make the pattern, cut out an oblong of paper 4 in. by 8 in. and crease it lightly in half; mark the corners and the ends of the crease AB, CD and EF, as shown in the first diagram. Fold A over to D, thus making the diagonal crease BC. Fold EF over to CD. The second diagram shows the shape after folding.

To make up the slipper, fold it according to the paper pattern. Sew AB to BD, and EF to CA. Finish the slipper by sewing the remainder of the sole. Turn the slipper inside out, and it is ready for wear.



CENTRE OF INTEREST—VISITS ABROAD

XXXIV. CEYLON



THE OXCART

Drawing in Outline of Picture No. 42 in the Portfolio

Description of Picture No. 42.—Here we see an oxcart, the native method of transport in Ceylon. The cart runs on two wheels and is protected by a hood made of coconut leaves. It is drawn by a pair of oxen yoked together by means of a stout wooden pole across their necks. The pole is bound with cord to a straight central shaft of the cart. A native sits in the front of the cart, wearing

a striped skirt, which is the characteristic dress of the Sinhalese. The cart is filled with chests of tea. The driver walks by the side of the oxen carrying a pointed goad.

The border under the picture shows a coconut palm alternating with a pair of natives drinking the milk from a coconut. Trace-outs of these figures are given on pages 1274 and 1275.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 42.—The children should freely describe and discuss the picture:—1. Name the animals you see in the picture. (We say *an ox*, but *two oxen*.) 2. What animals in England are like oxen? 3. Tell what the oxen are doing. 4. How many wheels has the cart? 5. How is the cart covered? 6. What is inside the cart? 7. How are the oxen harnessed? 8. What colour is the skin of the men? 9. Tell how the men are dressed. 10. What does one man carry? How do you think he uses this stick? 11. How do you know that the picture does not show you a place in England? 12. What animals draw carts in England? 13. What colour is the skin of English people? 14. What tree is shown in the border under the picture? 15. How many trees are in the border? 16. How many trees like them can you see in the picture? 17. Tell what the black boys in the border are doing. 18. How many black boys are there in the border?

Number.—Write the following sentences on the blackboard or on cards with the number-words omitted, and let the children supply the missing words with reference to *Picture No. 42*:—

1. In the picture there are — (*two*) oxen.
2. In the border under the picture there are — (*four*) trees and — (*seven*) black boys.

Missing words.—Write these words on the blackboard and write the sentences on cards. The children re-write the sentences adding the correct word:—

oxen palms Ceylon horns hood wheels

1. The picture shows a road in the land of —.
2. Coconuts grow on tall trees called coconut —.
3. The cart has two —.
4. The cart is shaded by a —.
5. The cart is drawn by two —.
6. The ox has a white coat and two —.

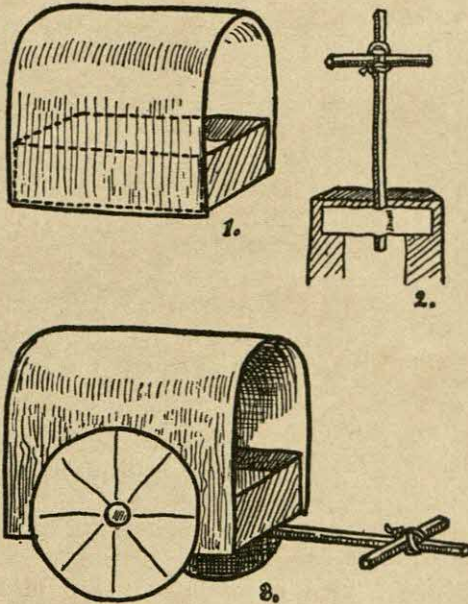
Words of opposite meaning.—Say the following sentences or write them on cards and let the children fill the gaps with the correct words:—

1. Coconut palms are *tall*. Tea plants are — (*short*).
2. Coconuts are *large*. Acorns are — (*small*).
3. The sun is *hot*. Snow is — (*cold*).
4. Some people are *black*. Other people are — (*white*).
5. Coconut milk is *sweet*. Lemon juice is — (*sour*).

Descriptive words.—Let the children fill the gaps in the following sentences with suitable descriptive words:—

1. An ox is a — (*large*) — animal.
2. An ox has — (*sharp*) horns.
3. A coconut palm is a — (*tall*) tree.
4. A coconut has a — (*hard*) shell.
5. The colour of fresh tea leaves is — (*green*).
6. The colour of dried tea leaves is — (*black*).

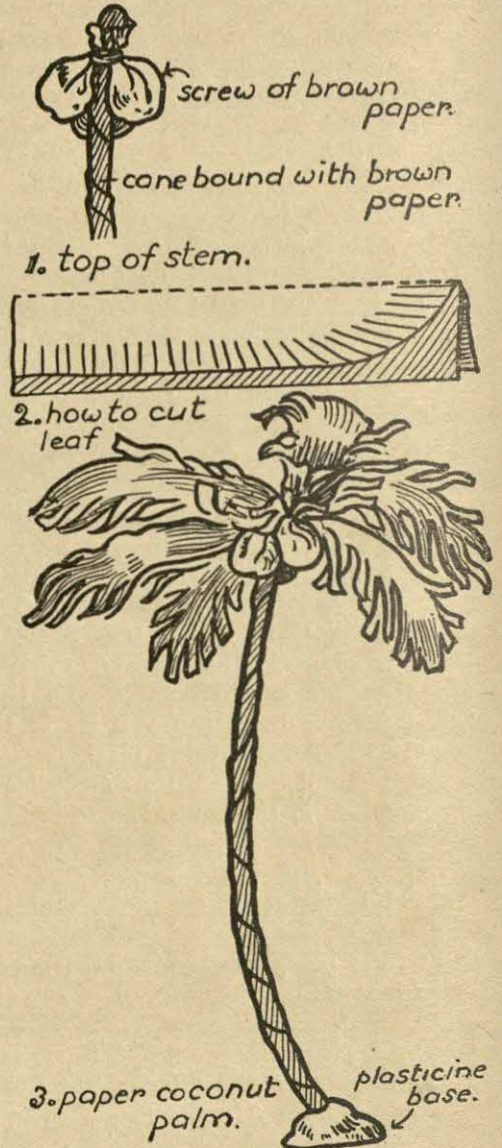
Model with odds and ends—oxcart.—Take a match-box tray or small cardboard box for the base of the cart. Measure and cut out a cover for the cart from paper, colour it and stick it to the sides, as shown in the sketch. Make the wheels of two lids of milk



bottles and attach them by paper clips. For the shaft, fix a twig or kindergarten stick to the bottom of the cart by a piece of paper stuck over it. Bind a crossway piece to the shaft with raffia.

Paper model—coconut palm.—Some thin brown wrapping paper, some dark green crêpe paper and an odd length of basketry cane are required for this model. Cut a long strip of brown paper, paste it on one

side and wind it round the cane to cover it completely. Bend the cane slightly as a palm tree is bent. For the coconuts, make three or four screws of brown paper and tie them near the top of the stem with wool, as shown in Fig. 1. For the leaves, cut six strips of green paper about 4 in. by 2 in. Fold each strip in half lengthways, cut out a leaf shape and fringe the edges, Fig. 2.

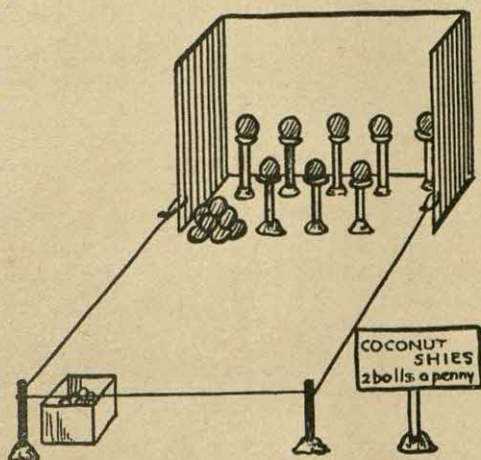


Paste the base of the leaves and add them separately to the top of the stem to cover the edges of the bags. The complete model is an effective palm tree which may be stuck upright in a base of plasticine, Fig. 3.

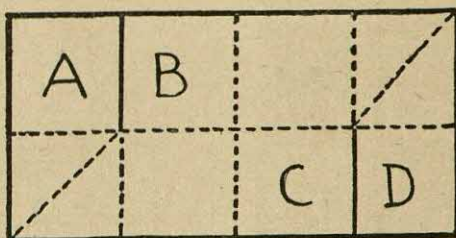
Co-operative group model—coconut shy.—The background for the model is made of an oblong of cardboard scored and bent to make a three-sided screen. A space in front is enclosed by string. The children can make stands for the coconuts with twigs or match sticks of varying lengths, bearing cups of clay or plasticine. The stands have bases of plasticine and are placed within the screen with the shorter ones in front. Other children can make a supply of coconuts with plasticine, or use acorns, filling the stands with them and piling the others together. A paper or cardboard box can be made, containing clay or plasticine balls. A child chosen by the class can print the following notice,—

COCONUT SHIES,
TWO BALLS A PENNY.

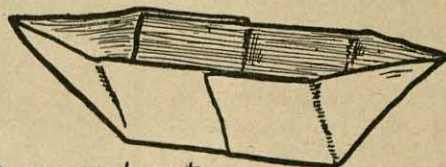
The notice is pasted to a kindergarten stick and stuck upright with a base of plasticine.



Paper model—boat.—A very simple boat may be made from a strip of paper twice as long as its width. Fold the paper in half lengthways and then twice across, thus creasing it into 8 squares. Alternatively, squared paper may be used. Mark the two top squares at one end, A and B, and the two bottom squares at the other end, C and D. Cut down the folds between A and B, and between C and D, as shown by the dark lines in the sketch, Fig. 1. Fold the end squares next to A and D in half obliquely, as shown. Paste A and D and stick them to the outside of B and C, respectively. The result is a neat boat, Fig. 2.

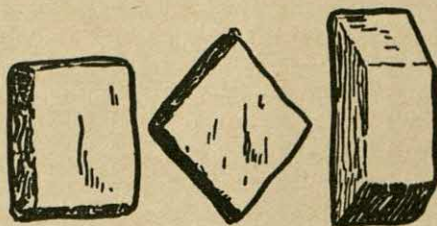


1. plan of boat.



2. paper boat

Plastic model—indiarubber.—Much of our indiarubber comes from the trees of Ceylon. The Fives can make indiarubbers of all shapes from grey plasticine, as shown in the sketch.



GEOGRAPHY TALKS

LETTERS FROM CEYLON

First Letter.—I am writing to you at the close of our first day in this most wonderful island of Ceylon. Quite early this morning we were on deck feasting our eyes on "the land of the coconut," for as soon as we were close enough to the coast, we saw thousands of coconut palms growing for miles along the sea shore.

Our arrival in Colombo harbour was the signal for several small boats to put off from the shore, each carrying a rower and a diver. The divers stood up in the boats and invited us to throw coins into the water. "Silver, please!" they shouted to us. "Copper no good." We threw sixpences and threepenny pieces, and as the coins began to sink, in flashed the divers and secured them before they had time to fall very far.

After breakfast large rowing boats came to take us ashore, as our ship was lying at anchor in the harbour.

It was not long before we were seated comfortably in an open car. Away we went through the crowded, noisy streets of Colombo and out into the open country. Trees, ferns and flowers grew everywhere along the roadside. We passed through several small villages, until we reached a larger one where we made our first stop. The villagers were very friendly. The mothers brought their babies for us to admire, pretty little naked mites as brown as coffee berries, each wearing a silver chain round its podgy waist. Crawlers and toddlers smiled up at us, and the bigger children left their play and came to see us. We peeped inside one of the houses but could not see anything for there were no windows to let in light. The walls were made of mud and the roofs of plaited coco-

nut leaves. Each house stood in a small patch of ground filled with trees and flowers. Creepers grew over the houses covering the walls and roofs with leaves and blossoms. The small girls were dressed exactly like their mothers and bigger sisters, and they looked like little women as they walked about. Each one wore a tight-fitting white bodice and a length of coloured cloth folded round the hips to form a long skirt. The boys wore skirts also, but theirs were folded above the waist line leaving the upper part of the body bare. The crawlers and wee toddlers were not troubled with clothes.

We did not see any men, for the fathers and big brothers were busy in the village rice fields. Some of the younger boys were at school in a wooden shed with the whole of one side open to the road. Passers-by could see all that was happening. As we came along, the teacher, a man, was writing on the blackboard and the boys were using slates and pencils. When they saw us, work was stopped for a moment or two. The teacher bowed to us, the boys smiled and bowed also, and we nodded our heads and returned their smiles and passed on our way.

Then off we went again—on and up, on and up,—for the road to Kandy winds uphill most of the way. Presently we came in sight of a hillside tea plantation and our driver told us he had a pleasant surprise for us. Stopping the car by the wayside he bade us get out and follow him. He led us along until we reached a clump of trees. "There you are," he said, "what do you think of that?"

We opened our eyes in amazement. What do you think we saw? I'm sure you will never guess what we saw. Birds! No. Monkeys! No—I'll tell you—it was a tree nursery. Pieces of cloth were strung up to

the branches hammock fashion, and in each one was a little baby. Some were fast asleep, others were staring about and seemed quite happy. Their mothers were busy picking tea leaves and a small girl had been left in charge of the babies. We asked if any of them ever tumbled out of their cloth cradles and were told that they were safe resting places.

Off we went again, this time non-stop to Kandy. Just as candy with a *c* is sweet and pleasant, so is Kandy with a *K* equally sweet and pleasant. Kandy lies in a valley and is built round a lovely lake, in the centre of which is a beautiful island. Trees and flowers grow everywhere, along the streets, in the gardens and round the shores of the lake.

"The Temple of the Tooth" is the great show place. We paid a visit to the temple and saw the case which contains the magnificent casket inside which rests the "Sacred Tooth." Once a year, in August, the casket is taken out of its case and placed inside a bell-shaped howdah. A very fine elephant wearing a gold embroidered covering carries the howdah, and is escorted through the streets of Kandy by chiefs dressed in wonderful costumes. Other elephants follow ridden by the head men of the temple, and between each come the male dancers and players of music. This grand procession takes place at night by torch light and every one is wildly excited. The festival lasts for several days and attracts lots of visitors. When it ends Kandy becomes quiet and peaceful again.

After lunch we bought buns and fruit, not for ourselves, but for the elephants we were to meet on our homeward drive. We met them on the first level stretch of ground, two of them, with their drivers in attendance. As the car pulled up they nodded their great heads as if to say, "How do you do?" and they then placed themselves one on each side of us and looked in the car to see what we had for them. When they caught sight of the bags on our laps in came their trunks, and without waiting to

be asked they helped themselves to fruit and buns. After eating all we had for them they stood aside and swung their trunks to and fro to show how pleased they were with our small feast.

Lower down towards Colombo we drove near the river and saw more elephants. They and their drivers were bathing and enjoying themselves very much. Filling their trunks with water the elephants squirted it just as the fancy pleased them, over their drivers, at another elephant, or they just sprayed themselves.

We arrived back in time for an ever welcome cup of tea. The waiter who served us looked much like a woman in his long white robe. He wore his long hair twisted into a knot at the back of his head and had a high round tortoiseshell comb as a hair ornament. So ended our first day's doings in Ceylon.

Second letter.—Our second day began with a very early breakfast for we had a long ride in front of us—from Colombo to Galle. The road between these two places is one of the most beautiful in the world, for graceful coconut palms grow on either side for seventy miles.

The weather was perfect, a cloudless blue sky, bright sunshine and shady palms to shelter us. The road runs near the coast, and we were able to catch sight of the sea now and again. We had lunch at Mount Lavinia, a pretty little place on the coast, where we saw numbers of fishing canoes lying on the beach. Each canoe is made from a single log of wood hollowed out, and is so narrow that it cannot float upright of itself, so has a long outrigger with a float at the end to balance it. It has two long masts and a large cotton sail which drives it through the water at a great speed. When the wind is very strong, one or two men crawl on to the outrigger to keep it down with their weight.

After lunch we sped on towards Galle. In some parts of the road we passed through thick groves of palms where the light was

dim and the air quite cool. Galle is a very beautiful old town and has a lovely harbour, but we could not spare time to stay long, so did not see much of this charming place.

On our return journey we saw men climbing the coconut palms to gather the sap which is made into a drink called "toddy." We slowed down to watch them for a minute or two. The men climb the trees by means of loops, into which they slip their feet, stick their toes into the bark of the trunk, and pull themselves up with their hands. The sap is collected at the top of the tree where all the branches grow.

On reaching Colombo we drove through the Cinnamon Gardens where the white residents live. Very few cinnamon trees grow there now, just enough to scent the air. But it is a lovely place, all the same, with its fine big houses, gardens filled with flowers of every hue, and shady trees lining the roads which are a rich red colour.

We had an amusing time on the roof garden while we were having tea. A party of crows came to inspect us as we sat talking and eating and drinking. First of all they perched on the walls and stared at us with their black beady eyes. The bolder ones then hopped near us and put their heads on one side as if asking for food. One very bold fellow came close to my foot and pecked my shoe. After eating all we had to give them they all cawed loudly, thanking us I suppose, and then flew away.

There are thousands of crows in Colombo. They live in the trees just outside the town. Every morning soon after daybreak they appear in the streets and clear up any odd scraps of food they can find, and in this way help to keep the streets clean. At night they gather together in companies and fly back home cawing loudly all the time.

We ended our day in Fairyland. A short drive into the country, and there we were—Fairyland! Yes, it must have been, for this is what we saw and heard: a full moon shining brightly, hundreds of stars twinkling

like diamonds in the sky, evening breezes whispering through the trees and stirring the feathery leaves of the ferns and palms, frogs croaking, mosquitoes humming, moths flying to and fro looking like silvery fairies dancing in the moonbeams, the trees ablaze with thousands of tiny lights, and the air filled with sparks of light from the fireflies as they flew to and fro. Surely the fairies were holding their revels that night.

We lingered there as long as we dared, until the lateness of the hour obliged us to turn our footsteps bedwards.

Third letter.—To-day we went sight-seeing in rickshas instead of in a motor car, for we wanted to see Colombo.

The lake came first on our list of things to be seen. The water was anything but clean, and no wonder, for hundreds of people and animals wash and bathe in it daily. Here and there along the shore were the washermen, or *dhobies* as they are called, busy washing clothes. They do not use soap, but gather the article to be washed into a kind of roll, dip it into the water, swing it above their heads, and then bring it down with a bang on to a large smooth stone. This dipping and banging goes on for several minutes for each garment. The article is then spread out to dry in the bright sunshine. Strange to say the garments and household articles washed in this way are when dry, as white as the driven snow. Needless to say, however, they wear out very quickly.

Shopping came next on the list and on our way back to the shops we passed numbers of oxcarts heavily laden with sacks of rice, chests of tea and bales of coconut fibre. "Mak! Pitta! Right! Left!" shouted the drivers as the patient beasts plodded their way slowly through the crowded streets.

In the villages we saw mostly women and children, but here in Colombo the streets are filled with men and boys, shopkeepers standing at their doors or walking up and down outside their shops inviting passers-by

to inspect their wares; coolies with bundles on their heads dodging through the traffic; ricksha drivers hurrying along with their passengers; street sellers carrying trays filled with very sticky looking sweetstuffs; market porters with loads of fish, fruit, vegetables and poultry swinging to and fro at the ends of their shoulder poles; Buddhist priests standing here and there holding begging bowls; and last of all but not by any means least of all, "street Arabs," ready to run messages or do anything to earn a stray copper.

The shops claimed a lot of our attention and a good bit of our spare money as well. There were beads of all kinds, made of coral, ivory, and all sorts of sparkling stones; models of elephants made of ivory and ebony; tortoiseshell models of canoes and rickshas; shawls, scarves and handkerchiefs beautifully embroidered in coloured silks; woven baskets of all shapes and sizes; palm-leaf fans; small chests of tea; coconut-wood walking sticks and tins of curry powder and spices; goods to suit all purses, chiefly the well-filled ones.

The Pettah or native quarter came last on the list. This part of Colombo is rather smelly and the shops are small. Everything the natives require can be bought here,—pots and pans, coloured prints for clothing, rice, dried fish, spices, curry, vegetables and all kinds of fruit.

During our visit to this part of the town we were caught in a heavy shower of rain. Splash! splash! splash! came the rain, and drops as large as pennies fell thick and fast. We ran quickly to our waiting rickshas and were soon safely sheltered beneath their hoods. What a heavy shower it was to be sure, but nothing new, for showers of rain fall very frequently in Ceylon. That is why everything in the country, fields, flowers and trees, look so fresh and sweet. Before very long the sun shone as brightly as possible, and heavily laden, we rather tired people made our way to the wharf where the boats waited to take us off to the ship.

THE COCONUT PALM

THE coconut palm is a tall graceful tree with long leaves divided in a featherlike manner into long, narrow, glossy strips. The flowers grow in spikes, which give place to branches of coconuts hanging at the top of the trunk. They are big fruits, larger than a man's head. Only the centre part—the kernel and the shell—is the coconut we know, for the outer husk of fibre is removed before the nut is shipped to us.

The nuts are gathered before they are ripe and ready to fall. Why? Because a nut falling from such a height would kill anyone passing below. The cutters who work on the coconut plantations are very clever climbers. They do not use ladders, as these would need to be very tall to reach the top of a coconut palm. A rope is fastened round the tree in a loop and the climber rests his body in the loop and walks up the tree using both hands and feet, shifting the loop higher or lower as he climbs up or down.

When he reaches the top he cuts off the nuts with a sharp knife and they fall to the ground. Does the fall from the tree crack the nuts? No. The thick overcoat protects the hard inner shell and prevents it from cracking.

After they have been gathered, the nuts are split open. Each nut is hollow in the centre and contains milk which makes a pleasant drink. As it dries in the sun the white fleshy lining inside the shell loosens and is easily taken out. This eatable part of the coconut is called *copra*. The hard shell is left behind, and also the overcoat two or three inches thick which covers the shell. This overcoat is husky and fibrous and is called *coir*. The coir has a brown skin over it which forms the outer covering of the whole fruit.

When the copra has been taken out of the nuts, it is dried in the sun. When quite dry it is packed in bags and sent to other countries, where it is quickly made into useful substances.

First of all it is grated into fine pieces and then squeezed under heavy presses until the coconut oil runs out of it. The crushed part left behind is called *oil-cake*, and is given to cattle to eat. The coconut oil hardens into a kind of white wax, and is used in the making of candles, soap and margarine. The people of India and Ceylon always use margarine instead of butter.

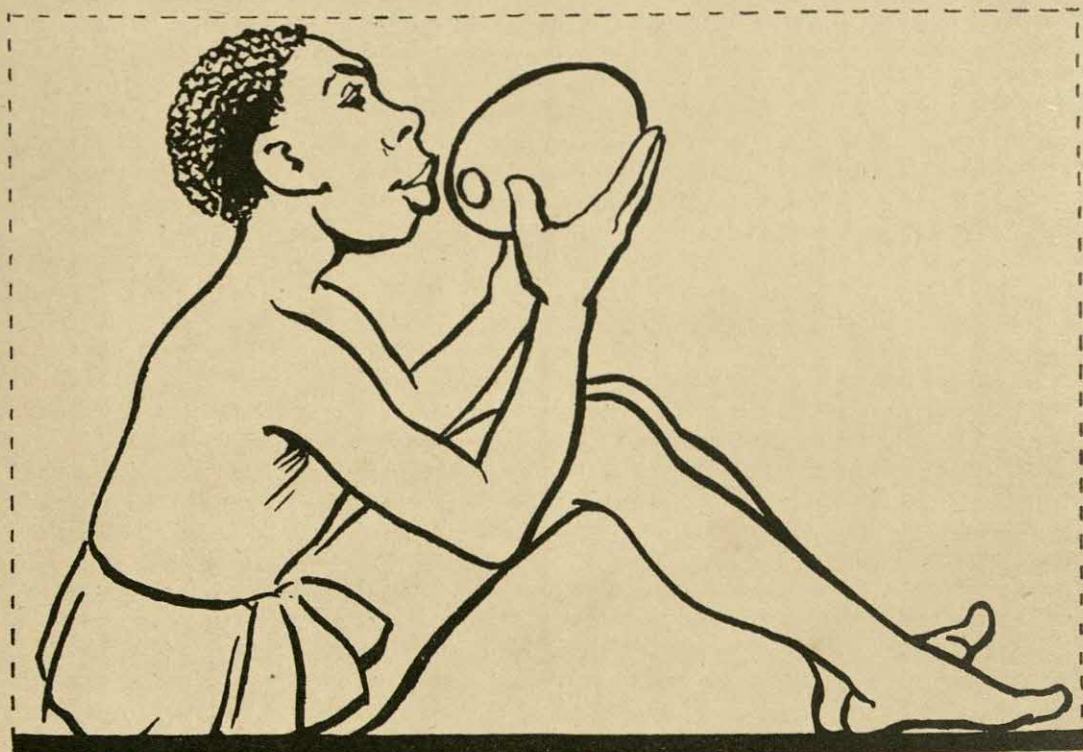
Desiccated coconut is made from the fresh nuts. For making desiccated coconut the fresh kernel is washed and passed through special grating or shredding machines, the outer brown skin being first removed. The ground and shredded coconut is then dried (desiccated) in special ovens, and finally packed in tins or lead lined boxes for export. The greater part of the desiccated coconut used in this country comes from Ceylon. It is used in the making of cakes and various sweetmeats.

The ripe nut is not the only useful part of the plant. Before the young nuts are ripe they contain sweet water instead of milk, and the soft kernels are very refreshing to eat raw. The hard shell of the coconut is made into drinking cups and spoons. The thick coir is soaked in water and pressed; it then gives fibre for brushes, brooms, mats, matting and ropes.

The strong mid-ribs of the palm leaves make blazing fires. The branches are woven and used for roofing village homes. The hard trunk of the tree is made into houses, furniture, walking sticks and buttons. In fact every part of the tree is useful.

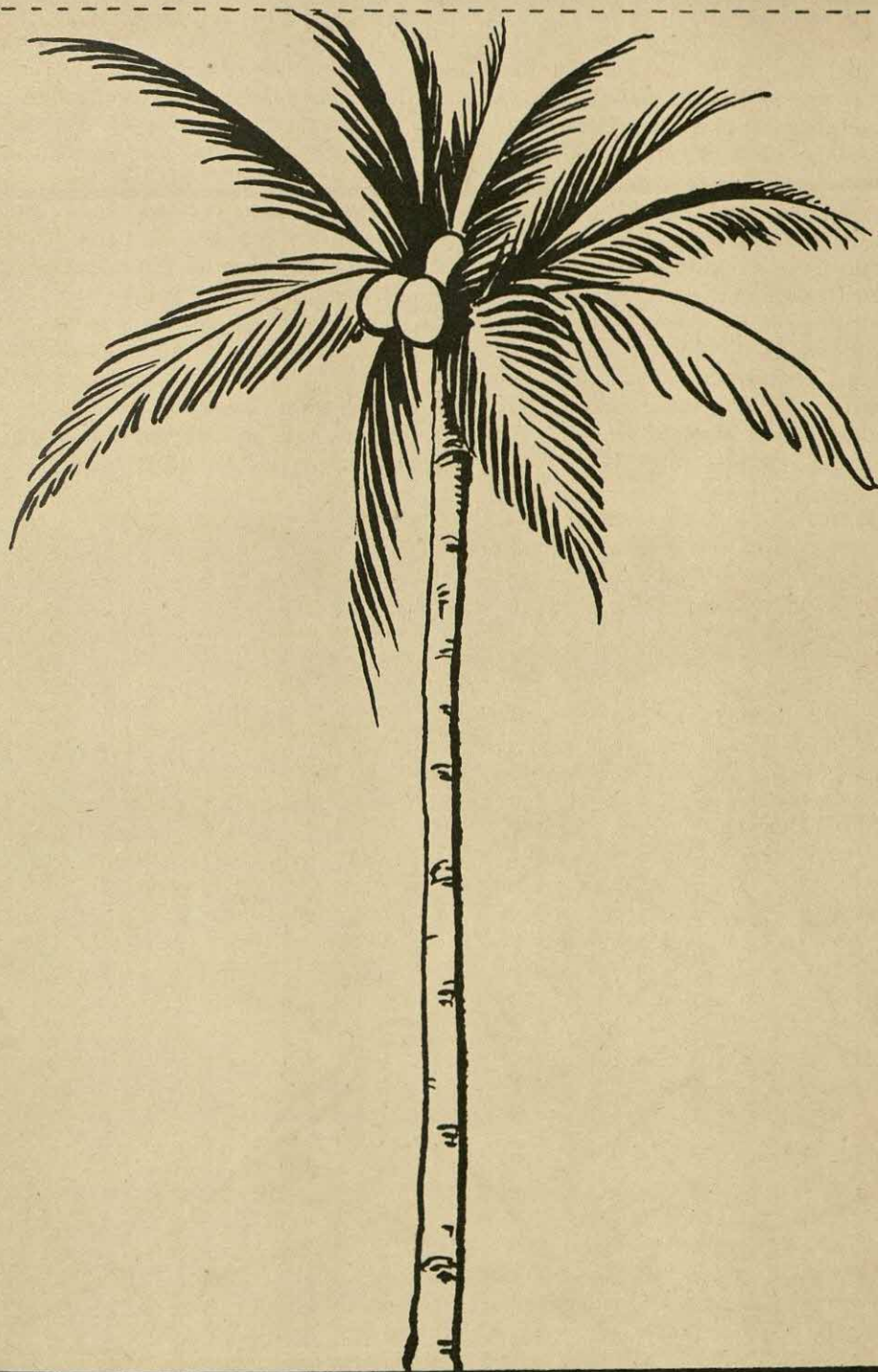
THE ISLAND

If I had a ship,
I'd sail my ship,
I'd sail my ship



TRACE-OUT FOR FRIEZE—MAN WITH COCONUT

Trace this Drawing for part of the Frieze, Picture No. 42.



TRACE-OUT FOR FRIEZE—COCONUT PALM
Trace this Drawing for part of the Frieze, Picture No. 42

Through Eastern seas;
 Down to a beach where the slow waves
 thunder—
 The green curls over and the white falls
 under—
 Boom! Boom! Boom!
 On the sun-bright sand.
 Then I'd leave my ship and I'd land,
 And climb the steep white sand,
 And climb to the trees,
 The six dark trees,
 The coco-nut trees on the cliff's green
 crown—
 Hands and knees
 To the coco-nut trees,
 Face to the cliff as the stones patter down,
 Up, up, up, staggering, stumbling,

Round the corner where the rock is crumbling,
 Round this shoulder,
 Over this boulder,
 Up to the top where the six trees stand. . .

And there would I rest, and lie,
 My chin in my hands, and gaze
 At the dazzle of sand below,
 And the green waves curling slow,
 And the grey-blue distant haze
 Where the sea goes up to the sky. . . .

And I'd say to myself as I looked so lazily
 down at the sea,
 "There's nobody else in the world, and the
 world was made for me."

A. A. Milne.

XXXV. BURMA

Description of Picture No. 43.—The picture shows a scene in Burma. An elephant is at work piling logs of teak by a river bank. The logs, which are cut in the forests of Burma, are floated down the rivers to the sawmills of Rangoon during the rainy season. Trained elephants are used to carry the felled logs and pile them ready for transportation. The elephant is shown lifting a log on to a pile by the water's edge. The animal pushes its tusks under the log, throws the muscular trunk over, grips the log and lifts it up. It learns to gauge the position at which to lift a log so that

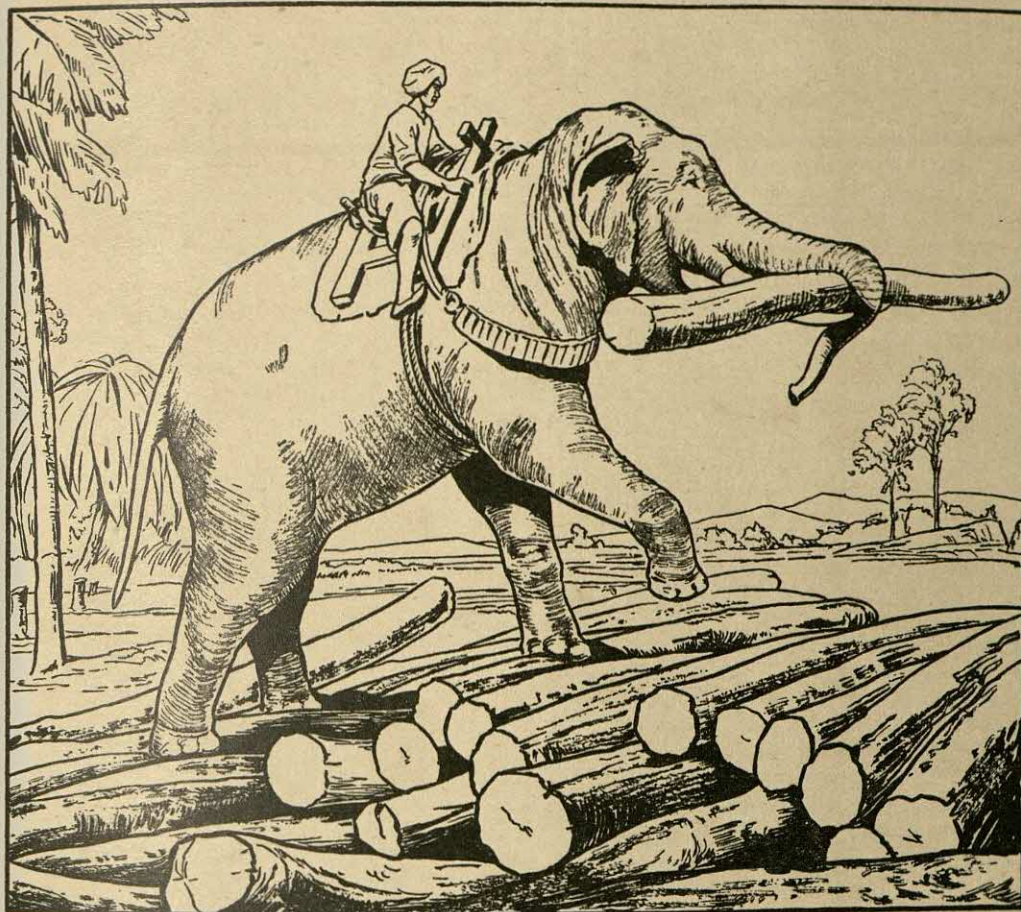
both ends can be carried off the ground. On its back sits the Indian mahout, with a stick instead of reins to guide the elephant. The mahout sits astride on a curious saddle. A few remaining teak trees among the stumps can be seen on the left of the picture. The flat marshy ground behind stretches away to the foot of some blue hills which stand out sharply against a cloudless sky.

The border under the picture is made up of a kneeling Burmese girl holding a parasol by a Buddhist pagoda. Outline sketches for tracing these shapes are given, on pages 1280 and 1281.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 43.—The children should freely describe and discuss the picture:—1. Name the big animal in the picture. 2. What colour is an elephant? 3. Fill the gaps in these sentences with words which tell what an elephant is like:—An elephant's skin is — and —. An elephant's tail is —. An elephant's trunk

is — and —. An elephant has — tusks. An elephant has — eyes. 4. Is it summer or winter in the picture? The picture shows the land of *Burma* where the summer is very hot. 5. Find the driver of the elephant. The driver is a *Burmese*. What colour is his skin? 6. Tell where the native driver sits. 7. What does the driver use to guide the



THE USEFUL ELEPHANT

Drawing in Outline of Picture No. 43 in the Portfolio

elephant? 8. Tell what the elephant is doing. 9. Where have the logs come from? They are made of very hard wood, called *teak*. 10. Name some things made of wood. 11. Tell what you see in the border under the picture. 12. What colour is the girl's skin? She lives in a far-away land called *Burma*. 13. Tell what the Burmese girl carries. The brown building is called a *pagoda*. There are many pagodas in Burma.

Word books.—During the conversation, the leading words may be written on the blackboard; e.g., elephant, grey smooth skin, short tail, long thick trunk, white tusks, small eyes, India, driver, Indian, saddle, logs, wood, teak, Burma, sunshade, pagoda. The children can copy these words in their own word books.

Choose the right word.—Write the following on the blackboard or on cards and let the

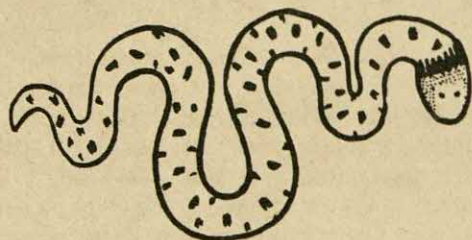
children rewrite the sentences, choosing the right word to complete each sentence by reference to *Picture No. 43*:—

1. The elephant has (*smooth, rough*) skin.
2. It uses its (*long, short*) trunk to lift logs.
3. Its (*white, black*) tusks help in lifting.
4. An elephant has (*large, small*) eyes and (*upright, flapping*) ears.
5. It has a (*thin, thick*) tail.

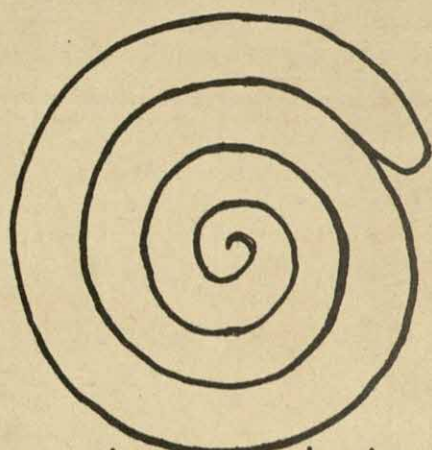
A "Yes and No" game.—In this game based on *Picture No. 43*, the children answer either *Yes* or *No*:—1. Is an elephant stupid? 2. Is an elephant clever? 3. Is an elephant strong? 4. Is India a cold land? 5. Is India a hot land? 6. Is teak a hard wood? 7. Is teak a soft wood? 8. Do elephants drink tea? 9. Do elephants drink ginger beer? 10. Do elephants drink water? 11. Do elephants eat bread and milk? 12. Do elephants eat fish? 13. Do elephants eat grass?

What would you do?—On the blackboard draw the outline of an animal found in India; e.g., *elephant, tiger, ox*. Let the children tell what they would do if they were an *elephant*, etc. The answers might be:—I would carry logs; I would carry bundles of hay; I would trumpet; I would bathe in rivers; I would let men ride on me; I would fan myself with branches of trees; I would live in a forest; I would eat grass.

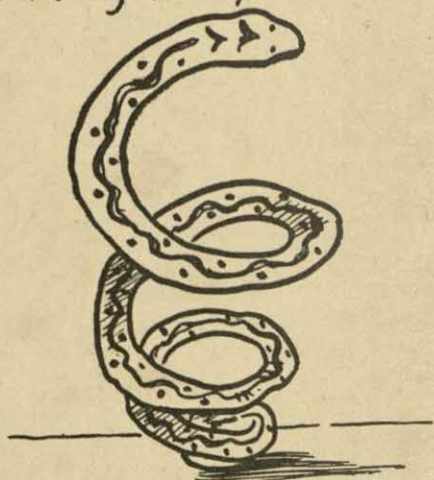
Paper-cutting—snakes.—This is an exercise in free-cutting which the Fives and



free-cutting exercise —
paper snake, coloured.



drawing for spiral snake.



coloured spiral snakes.

Sixes will enjoy,—cutting wavy snakes from drawing paper and colouring them. The sketch shows a free-cutting paper snake marked like a common English snake,—dark grey spots on a light grey background, with a yellow band at the base of the neck.

Free-cutting in a spiral from a disc of paper gives an attractive snake which rears up. Some children will prefer to draw the

spiral first, beginning at the centre and widening the space as the spiral grows. A head is added to the outer end of the spiral, as shown in the sketch. The snake is then coloured on both sides and cut out. The sketch shows a spiral snake with the markings of an adder,—light grey below, and light brown above with a central wavy dark brown line and brown spots in the hollows.

GEOGRAPHY TALKS

THE STORY OF MA SEIN IN BURMA

IN a country far away over the sea there lives a little girl called Ma Sein. Her name means Miss Diamond and her home is in Burma. She lives in a village near the great river Irawaddy which flows for miles and miles through Burma. The village is not like an English village. It is built on a square piece of land and has a strong fence all round it. The fence which is made of thorny wood is thick and high. It protects the village from wild animals and robbers. Creepers and yellow convolvulus flowers make the fence look bright and pretty. There are gates on each side of it and these are shut at night and guarded. No one is allowed to pass either in or out of the gates after dark. The men of the village take turns to act as guards. The gates are made of heavy planks of teak and run on wheels.

Among the trees which grow inside the square are the village houses. These are made of bamboo and are raised from the ground on piles four to six feet in height. This is done to make them safe from snakes and floods. The floors, roofs and outer walls are made from split bamboo. They are thatched with a coarse kind of grass called elephant grass. The rooms are all on one floor, and instead of walls there are mats hung up between the rooms. The mats are made from strips of bamboo, which are

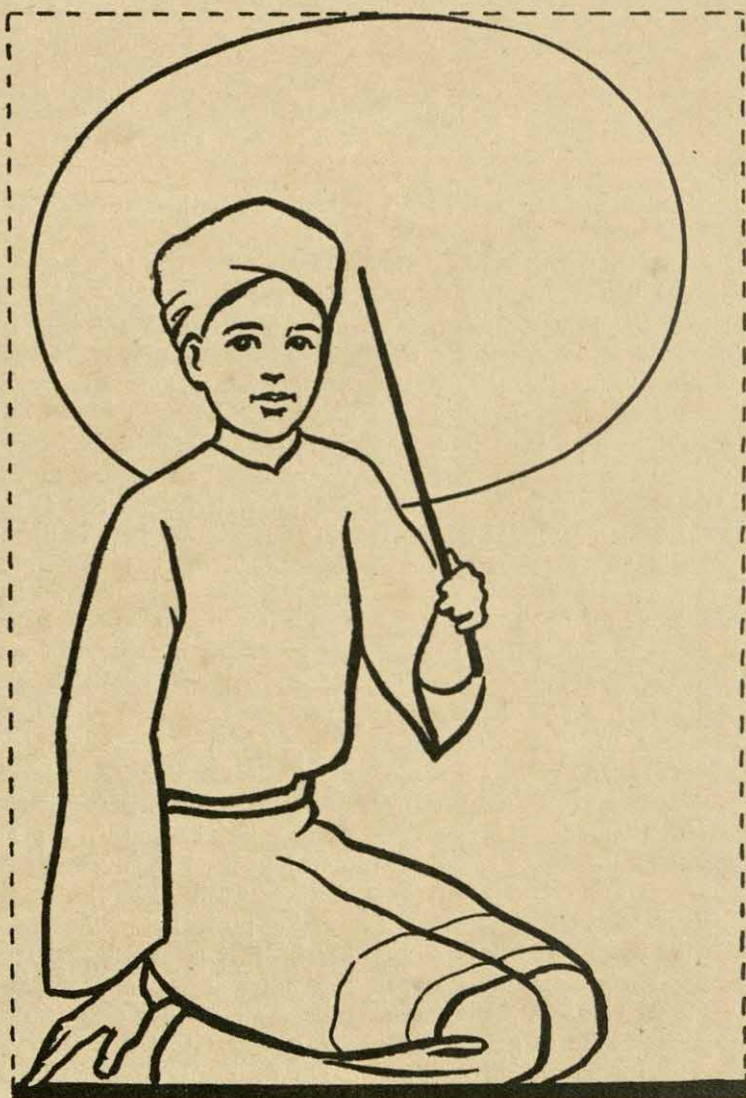
coloured and then woven into pretty patterns. One side of the house is left open, usually the side facing the village street. In one of these houses lives Ma Sein with her father and mother and her brother.

Ma Sein is nearly eight years old and her brother is just ten. Her father works in the paddy fields which are outside the village. Her brother goes to school every day near the village pagoda. Buddhist monks teach the boys, but very few girls go to school. Ma Sein stays at home with her mother and does all she can to help her. There is hardly any housework to do. Meals are prepared and eaten twice a day only. Fingers are used instead of knives, forks and spoons. Mats are used instead of chairs and beds. There are a few pots and pans, cooking pots, dishes for rice, vegetables and fruit, and a big knife called a *da*. This knife is about two feet long and is very sharp. It can cut down a tree or sharpen a pencil. When the morning meal is over Ma Sein and her mother wash the dishes and clean the cooking pots. Father has gone to work and her brother is at school. It is time to fill the water pots. Ma Sein and her mother take their *chatties* and start off down the village street to the well.

On their way they see little naked boys and girls playing in the street, pigeons strutting about and dogs running under the houses to find scraps of food. At the

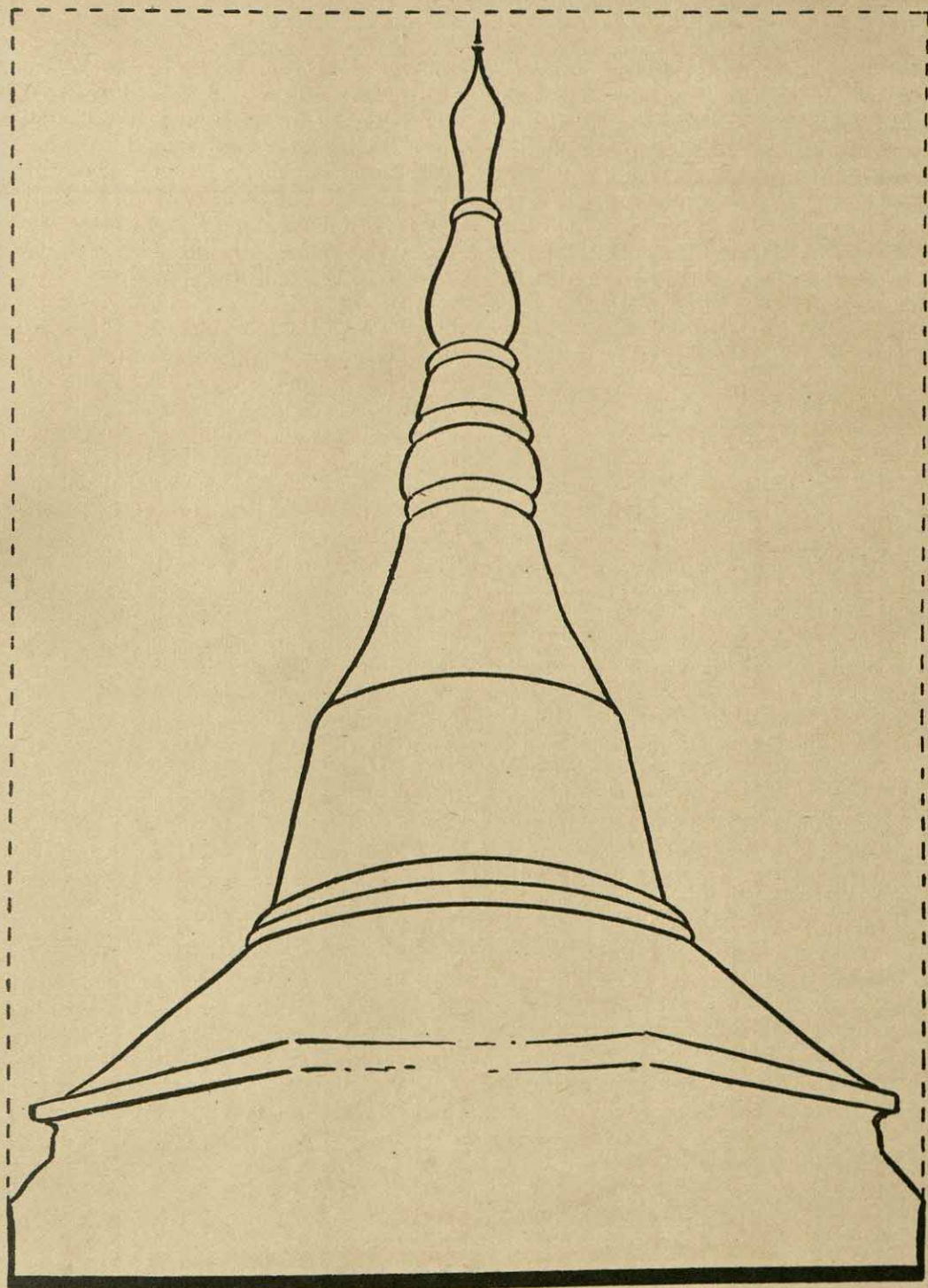
well mother meets her friends, and while they chat together Ma Sein finds some playfellows. As soon as the chatties are filled mother calls Ma Sein and they go home. After putting the water pots under the house to keep cool, mother and daughter go to the river to bathe. Into the water they go with a splash. They are still wearing their clothes, but they can swim quite well

with them on. The people of Burma wear their clothes morning, noon and night; on dry land, in the water and in bed. But they change often and never have either dirty bodies or soiled clothes. As soon as they come out of the water Ma Sein and her mother slip a clean dry skirt over their heads and let the wet one drop on the ground. Then off comes the wet white



TRACE-OUT FOR FRIEZE—BURMESE GIRL

Trace this Drawing for part of the Frieze, Picture No. 43.



TRACE-OUT FOR FRIEZE—PAGODA
Trace this Drawing for part of the Frieze, Picture No. 43.

coat and as soon as the sun has dried the top part of their bodies, on go the clean white coats. How fresh and sweet they look. Their skin is light brown and their cheeks have a rosy flush. Their black eyes sparkle as they talk about the long swim they have had. Then they spread out their wet clothes to dry in the sun and sit on the bank combing their hair. While they are waiting for their clothes and hair to dry they watch the boats passing up and down the river. Presently they see a huge raft of logs floating slowly down the river.

"Those are teak logs," her mother tells Ma Sein. "They have come from the forests where the elephants work."

"I should like to see elephants at work," says Ma Sein. "Have you ever seen them, mother?"

"No," answers the mother, "but your father has, and he can tell you about them."

"I will ask him to tell me to-night when he comes home from the paddy field," and Ma Sein nods and smiles at her mother as she says this.

Mothers and fathers in Burma do all they can to make their children happy, and Ma Sein knows that her father will tell her all about the elephants. While they talk the sun dries their hair. Mother twists hers into a tight knot on the top of her head and Ma Sein does the same. They both have long black hair, slightly wavy, and they take great pains to make it look neat.

As soon as they reach home Ma Sein picks two roses, one for her mother and one for herself. These they put in their hair to make themselves look gay.

"It is time for work, now," says mother, and she takes down her loom. Then she fixes it where she can work easily, and begins to weave. Ma Sein loves to watch her mother's clever fingers as they go to and fro with the pretty silk threads. She is learning to weave and has her own little loom. Father made it for her, and mother gives her odd threads for practice. Mother takes the pretty pieces of silk she weaves to the village market or *bazaar* as it is called.

The market is not held every day. Ma Sein always goes with her mother. Their stall is one of the prettiest in the market. Mother arranges the silks on her stall,—pink, blue, green, orange,—soft and beautiful colours. Then she opens her large umbrella and they sit under it and wait for customers. When she goes marketing mother leaves Ma Sein in charge of the stall. None of the silks has a price ticket on it. Mother tells Ma Sein the price of each and she has to remember what each costs when customers come. Although they have very little, if any schooling, little Burmese girls are very clever at mental arithmetic. They can remember the prices and sell goods, take money, and give change without making a mistake. Ma Sein could do this when she was seven years old. Sometimes her mother goes to the market in the next village, which is much larger than their home village. As it is too far to walk father takes them in his bullock cart. Creak, creak go the wheels, the roads are bumpy, and the bullocks go slowly. But no one minds, father, mother and brother smoke cigars and nod and smile to all the people they meet on the road. Ma Sein is not old enough to smoke, her mother says, but she hopes to do so one day. They are taking their sleeping mats with them, for a play is to be given after the market is over.

Mother's silk fetches a good price to-day; father meets a lot of old friends; Ma Sein and her brother wander round the stalls and find plenty to amuse them. Every one is gay and happy. The sun is shining brightly. The folks are wearing their holiday clothes. There is colour everywhere—beautiful greens, pinks, and yellows of all shades, just like a lovely garden. When evening comes lanterns and fairy lamps are lighted and the play begins.

Mother and her friends sit together and the children amuse themselves for a while. But presently they feel tired and are glad to rest. Before long they are both fast asleep with their heads in mother's lap. She and her friends are very wide awake. They

watch the performance and laugh and clap their hands when anything amuses them. As time passes, however, some of them feel tired. They sleep while their friends watch. When the sleepers awaken they are told the part they have missed. Then they watch while the others sleep. The play lasts all night. Meals are served all through the night. There is a strong smell of cooking; soup is made, vegetables are cooked, coffee is kept boiling, there are fruits in abundance, and last but not least there are curry and rice.

When morning comes Ma Sein and her family are ready for a good meal. Then father and mother pack up the goods they have bought,—lengths of white and coloured material for new clothes, a cooking pot, some dishes, and a fine big water jar. Off they go, waving their hands and nodding and smiling to their friends as they pass. Creak, creak, creak goes the cart, on and on they go till at last Ma Sein cries, "I can see our pagoda. We shall soon be home now."

The pagoda is tall and is built on a piece of high ground. It can be seen easily from a distance. Presently they arrive at the village gate. It is wide open for it is broad daylight still. Home at last, and how glad they are to jump down from the cart. While father and mother unpack, the two children run off to the river. Splash, splash, in they go and swim like fish. But hark! What is that? Bells are sounding. Clatter, clatter, clatter they ring.

"We must hurry," cries Ma Sein, "the cattle are coming home."

Every evening when work is done the cattle are brought inside the village, for it is not safe to leave them outside. They rest beneath their masters' houses. Mother is just serving the evening rice when the children arrive home. They never get tired of rice although they begin to eat it when they are one day old. The mothers chew the rice themselves before giving it to their tiny babies.

The rice pot is cleaned, the dishes are washed, and then comes the sound of more



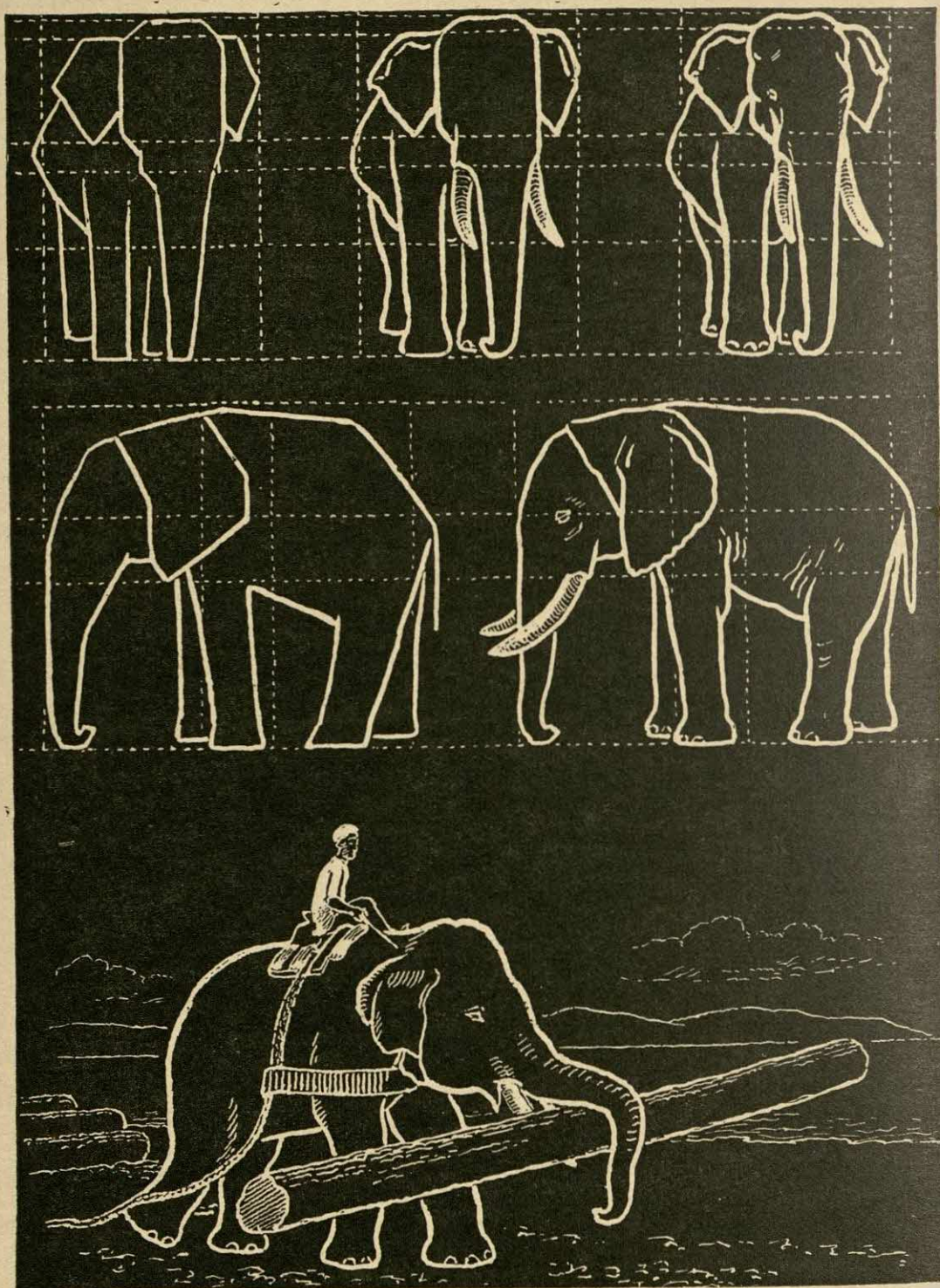
POUNDING RICE IN INDIA

bells,—sweet bells this time. These are the temple bells. The monks are ringing them to tell the people that the time to rest has come. Darkness falls, there is silence in the village. All the folks sleep except the watchmen at the gates. The night wind stirs the tiny bells at the top of the pagoda and they tinkle softly. The leaves of the trees rustle, a baby whimpers, but is soon soothed by its mother. The wind dies away, the trees are still, man and bird and beast sleep.

ELEPHANTS AT WORK AND PLAY

THIS is what Ma Sein's father told her when she asked him about the elephants who work in the forest.

Away in the forest where the beautiful teak trees grow, men and elephants work together. When the trees are felled the elephants carry the logs to the trucks. The trucks take the logs to the river side and there they are floated down to the sawmills at Rangoon. Each elephant has his driver



HOW TO DRAW ELEPHANTS

who sits astride on the elephant's neck. When the driver wishes to mount, the elephant bends his neck and curls up his trunk to make a staircase.

He is very clever and knows when the log is too heavy for him to lift. He waits for a helper and does not attempt to move the heavy log. He uses both trunk and tusks for lifting the logs, which he places neatly and evenly in their places. He pushes them backwards and forwards until he is satisfied that they are right. When work is done, he goes to the river to bathe and to get rid of the insects. Although he has such a thick skin, they manage to bite him. He scoops up mud and covers his back with a mud plaster, for he knows that the tiresome creatures cannot sting through mud. Then off he goes to the forest to feed. Round his neck he wears a *kalouk*. This is his kind of bell. It is made of a circular drum of teak wood, and is hollow. Outside hang two clappers made of hard wood. A cord goes through the clappers and barrel, and as the elephant moves along,

the clappers strike the drum. It is only by means of the *kalouk* that the driver can find his elephant, for these drivers say that they know the sound of their own *kalouk*.

Passengers on ships that call at Rangoon generally go to the timber wharves to watch the elephants at work. When the dinner bell goes at midday, the elephants stand still and drop the logs they are carrying. Then they go off to dinner. On returning they go to the logs they have dropped, never making a mistake, and continue work till the "cease work" bell goes. This time they finish carrying the logs to their proper places and then trot off as much as to say, "Our work is finished for to-day."

Playtime has come. The river is the elephants' playground, and before long they are bathing, filling their trunks with water and giving themselves showerbaths. As they work in a town there is no jungle or forest for them to wander in at night; they are fed and housed in a large enclosed piece of ground.

XXXVI. THE LAND OF DATES

Description of Picture No. 44.—Here we see an Arab encampment in the Sahara. The tent is a low-roofed structure, made of camels' hair or goats' hair cloth, stretched over poles, with a flap on three sides to keep out the wind. Rush mats on the ground serve as sleeping places. The Arabs are swathed in white cotton robes which are drawn up to protect the head and neck from the fierce sun.

On all sides stretches the hot, sandy desert, blown up into crested dunes. The great Sahara covers an area of about three million square miles, relieved here and there by a few oases. It is not, as is so often supposed, a huge sea of almost level sand. There are rocky heights, great moving sand hills and ridges, and deep depressions. Probably no

part of the earth's surface is so difficult to travel over. A little vegetation is seen around the tent, indicating that the encampment is at an oasis where water can be obtained. Some palm trees on the horizon denote the position of another oasis.

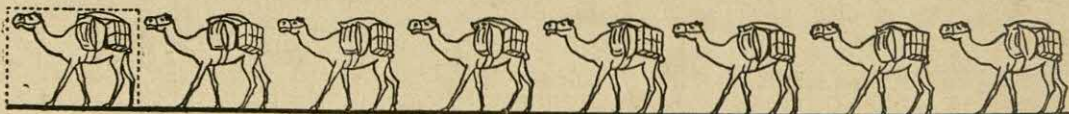
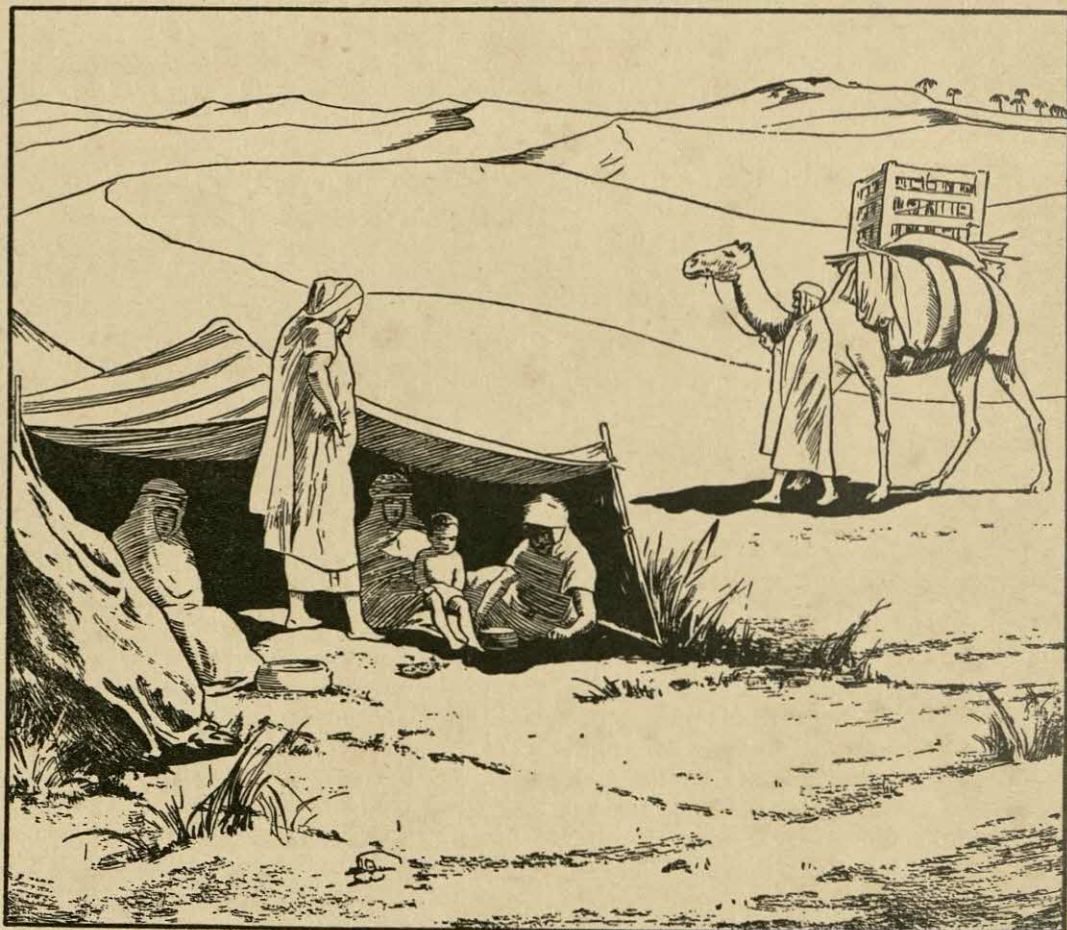
Near the tent, an Arab is leading a camel, laden with a crate of goods and bags of dates. The Arabian camel need never be confused with the Bactrian. The former, as shown in the picture, has one hump, long legs, and large, soft, spreading feet suited to the desert sands. The Bactrian has a larger body with two humps mounted on shorter legs, with smaller, tougher feet.

The border under the picture is a procession of laden camels. A trace-out of one of these is given on page 1292.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 44.—The children should freely describe and discuss the picture:—1. What colour is the ground in the picture? 2. What is this yellow ground made of? 3. Where do we find

sand in England? 4. Is sand made up of big lumps or little pieces? 5. Tell what happens to dry sand when the wind blows. 6. What do you think has made the hills of sand in the picture? 7. What is it like



THE PATIENT CAMEL

Drawing in Outline of Picture No. 44 in the Portfolio

to be on sand when the sun shines brightly? 8. What tells you that the sun is shining brightly on the sand in the picture? 9. Can you see any trees in the picture? Trees grow only where there is water, and water is found only in certain spots in this hot, sandy land. 10. Describe the animal in the picture. This is a camel. 11. There is a row of camels in the border under the picture. 12. What does the camel carry? 13. Tell how the people are dressed. 14. Tell how they make their tent.

Missing words.—Say such sentences as the following for the children to supply the missing words:—

1. The ground is covered with yellow — (*sand*).
2. The — (*sun*) shines brightly.
3. The brown animal is a — (*camel*).
4. A camel has soft pads on its — (*feet*).
5. A camel has long lashes to shade its — (*eyes*).
6. A camel can shut up its — (*nose*) to keep sand out.
7. When a camel drinks, it fills its stomach with — (*water*).
8. The people wear white cotton — (*clothes*).
9. They live in — (*tents*).

Number.—Write the following sentences on the blackboard, or on cards with the number words omitted, and let the children supply the missing words with reference to *Picture No. 44*:—

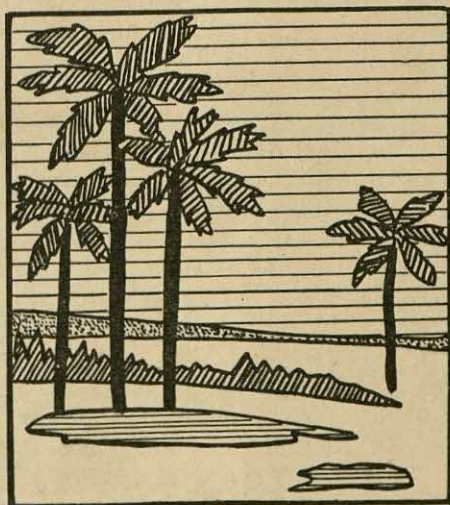
1. In the picture there are — (*five*) grown-ups and — (*one*) child.
2. In the picture there is — (*one*) camel.
3. In the border there are — (*eight*) camels.
4. Altogether I can see — (*nine*) camels.

Sentence making.—Write on the blackboard the letters of the word CAMEL in a

column, then let the children frame sentences each beginning with one of the letters; e.g.,—

Camels live in the desert.
Arabs keep camels.
Men ride on camels.
Every camel has a hump.
Let us ride on a camel.

Paper picture—oasis.—On a background of card first paste a pale blue paper to represent the sky, then a yellow or orange strip across the bottom to represent the sand. Paste a narrow strip of mauve paper on the horizon for distant hills, and add an irregular strip of dark blue paper to the sand for the pool of water. Along the upper side of the pool add a fringed edge of green paper, and over this the dark brown stems of the palm trees. The leaves of the palm trees are freely cut and pasted on the top of each stem so that they overlap slightly, as shown in the sketch.



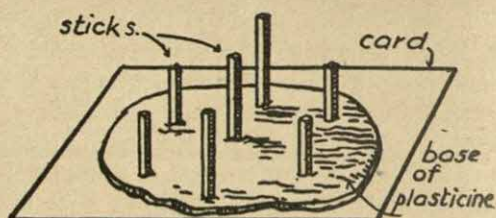
paper picture of Oasis.

Co-operative group model—Arab encampment.—A small mirror, or a piece of glass backed with blue paper, may be plated in a sand tray to represent the pool of an oasis. Around the pool place the best specimens of palm trees, but with straight

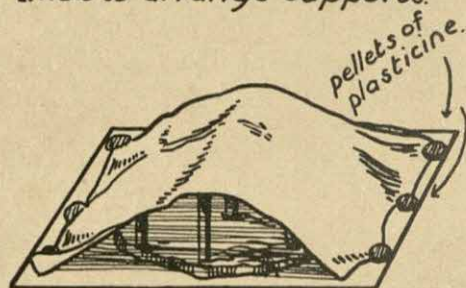
trunks, which can be made in a similar manner to the coconut palms described on page 1268, and arrange a number of tents round about. Camels in different positions may be cut out from stiff brown paper folded double with the fold at the top.

Model with odds and ends—Arab tent.—

The simple tents of the nomadic camel-men may be erected on a base of clay or plasticine, spread over a piece of thin card. About seven twigs or kindergarten sticks are stuck upright in the plastic base, three taller ones in a row between two pairs of shorter ones, as shown in Fig. 1. The covering of the tent may be an odd scrap of light brown material, sufficiently large to spread over the sticks and reach to the ground on three sides. The material is secured to the ground by pellets of plasticine, as shown in Fig. 2.



1. how to arrange supports.



2. Arab tent.

GEOGRAPHY TALKS

CHILDREN OF THE DESERT

ABDULLAH and his wife, Alia, belong to a tribe of wandering Arabs. They have two children, a boy and a girl called Abi and Zaida. Day after day, week after week, year in, year out, they journey across the great Sahara Desert, which stretches for hundreds of miles across the north of Africa.

Abdullah owns a few camels, sheep and goats. The camels carry the household goods, the goats provide the family with milk and meat, and the sheep give wool. There is not very much food for the animals in the desert. Here and there patches of coarse grass and thorny bushes grow among the sand. When the tribe reaches one of these spots, a few days' halt is made to allow the animals to feed.

The loads are taken from the backs of the camels and everyone gets busy. Abdullah helps his wife to unload their camels, and

then she and the children set up the tent, Alia drives in nine poles and arranges them in three rows with three poles in a row. With the help of the children she spreads the cloth covering over the poles and fastens it down, by means of ropes, to pegs which are driven into the ground. Across the middle of the tent Alia stretches a curtain to divide the tent into two rooms—one for Abdullah and Abi, and one for Zaida and Alia. Arab tents are always divided in this manner, one room for the men and boys and the other for the women and girls.

In the meantime Abdullah has been sitting at his ease smoking. When the tent is ready Alia sends the two children to gather sticks for the fire while she prepares the meal. The children bring the sticks to Abdullah who lights the fire with his flint and steel. Alia cuts up some goat's flesh and puts it into the cooking pot over the fire. While it is cooking she makes the bread. Flour and water are mixed into a

stiff paste, which is spread out and baked on a big flat iron plate. This kind of bread is like a very hard biscuit. Sometimes, as a great treat, Alia makes a little butter. To do this she puts either camel's milk or goat's milk into a skin bottle and shakes it to and fro until the butter comes. Butter made in this way takes rather a long time to come, so Alia does not make it very often.

When the meal is ready Abdullah and Abi are served first. A bowl containing the cooked meat and pieces of pancake bread is placed before Abdullah. Knives and forks, cups, saucers and plates are not used in the desert. Abdullah dips his fingers into the bowl and takes out pieces of meat and bread, and Abi does the same. When they have finished eating they lick their fingers to make them clean. Alia and Zaida have their meal after the men folk have finished.

More work has to be done before bedtime. Branches of thorn bushes are cut, and a thick fence is made round the tent to keep out the camels and goats, who would otherwise get in and eat the stores of food.

Just before bedtime Zaida and Abi had a bath—in the sand. They took off their clothes and rolled to and fro in the warm sand. Then they dressed themselves and went off to bed. Arabs wear the same clothes night and day, they do not undress when they go to bed. They sleep on rugs spread out on the floor of the tent and cover themselves with a blanket when the nights are cold.

The tent cloth, rugs and blankets as well as the clothes worn by the family are made by Alia and Zaida. They use camels' hair, goats' hair and wool. The tent cloth is made of camels' hair cloth. Goats' hair is made into cloth and strong rope. The long white robes worn by Abi and Abdullah are made from woollen cloth. These hand-woven articles are very strong and will last for years.

While the men sit about and watch the flocks feeding, Alia and Zaida and the other women belonging to the tribe sit spinning

and weaving. They work very hard indeed making cloth and rugs to sell at the oasis towns.

When the animals have eaten all the food near the camping place, the tribe gets ready to move on to the next pasture. The Arabs know where there are water holes, wells or springs, and where fresh pastures are likely to be found. They find their way by means of the sun by day and the stars by night, and are seldom wrong in their reckoning.

If an early morning start is to be made the tents are taken down, the goods are packed and the camels loaded, while the stars are shining brightly in the sky. Then the flocks and herds are gathered together and the caravan starts on its way again. The Arabs ride most of the way; occasionally they prefer to walk to stretch their legs. On one occasion they were caught in a sand storm. Dark clouds appeared in the sky and the air grew hotter and hotter. Abdullah and the other men, who knew the signs only too well, halted at once. They gathered the flocks together, unloaded the camels and piled up the goods to form shelters. The camels turned their backs to the wind, knelt down, stretched out their long necks and put their heads flat on the ground. Then they closed their eyes and nostrils and waited for the storm to pass. The men, women and children covered their heads with their thick cloaks and crouched down close to the shelters. The wind whistled and roared and beat the hot stinging sand against them. Their mouths became parched, the noise almost deafened them and they longed for the storm to end. When at last it was over, they all got up, men and beasts, and shook themselves free of sand.

Then what a sight met their eyes! The track they had been following was covered with high ridges of sand. On either side of them hills appeared in place of flat stretches of ground, and the former hills had disappeared. The wind had been playing pranks and making quick changes. Instead of cooking a meal they each ate a

handful of dates and quenched their thirst with water from the skin bags. Each camel was given two handfuls of dates but no water, for the camel has his store of water in his stomach. Then the baggage was placed on the camels, everyone mounted and a fresh start was made. Abdullah led the way for he was an excellent guide, and the camel he rode was a wise old animal, which had made many journeys across the desert.

Just before sunset Abdullah saw in the distance the tops of palm trees. "Our journey is nearly over," he cried, "the oasis is at hand." The camels quickened their steps for they knew that water was near. Great excitement prevailed throughout the caravan for it was not often that a large oasis was visited. This one had shops and houses built on it as well as a mosque where the faithful could go to say their prayers.

The caravan arrived at the oasis that night, and when tents were pitched and the evening meal had been cooked and eaten the wanderers were ready for sleep. The next morning everyone was astir very early.

Abdullah and the other fathers took their sons along to the school near the mosque, and arranged for them to attend every day while the caravan remained near the oasis. The boys did not learn to write or to work sums. They spent all the time learning texts from the Koran, the Arabs' holy book. The texts are the sayings of Mohammed, an Arab camel driver who became a prophet. The boys repeated the texts again and again, swaying themselves backwards and forwards all the time. The schoolmaster had a cane long enough to reach the pupil farthest away. The droning of the boys' voices often sends the master to sleep. As soon as the boys see that his watchful eye is no longer on them, and that the cane has fallen from his grasp, they lower their text boards and begin whispering and chattering. This unusual noise rouses the master, he looks round, finds that his pupils have stopped work, taps a few of them with the

cane, and starts chanting a fresh text. The boys join in and the sing-song goes on again until the master takes another nap.

The girls do not go to school to learn texts from the Koran. Women are not allowed to worship in the mosque. Alia and Zaida had rugs and pieces of white cloth to sell. They found a customer who gave them a good price, and then off they went to the market to look at all the goods displayed for sale. There were copper coffee pots, earthenware pans, iron baking plates, coffee beans, wheat and barley, dates, figs, pomegranates, oranges and lemons. Alia bought a copper coffee pot, a bag of coffee beans, a sack of wheat and one of barley, and a very big chunk of sticky dates. Zaida had a little money of her own to spend, and she bought pomegranates and some sweetmeats.

During their stay at the oasis Alia presented her husband with a fine baby boy. Abdullah was very pleased indeed, and killed a lamb to make *couscous* for the birthday feast. The baby was called Hassan. He was a big boy and looked like growing into a splendid man. His hair was jet black and his skin dark brown, and his black eyes shone like stars. Instead of having a bath in warm soapy water, little Hassan was rubbed all over with warm sand. His mother carried him pick-a-back while she did her work, and put him to sleep in the daytime in a cradle made of fig leaves. She hung the cradle from one of the tent poles. At night he was wrapped in a piece of warm woollen cloth and put to sleep on the floor of the tent. His mother did not need to make clothes for him as Arab children run about naked until they are six years old. Then they are dressed in the same sort of clothes their parents wear, and they look like little men and women as they walk about among the tents.

Each boy wears two body garments and a head covering. The under garment or shirt is long and loose and is made of cotton. It is fastened at the waist with a camel-hair belt. The outer garment is a large, woollen

cloak or mantle. It is made of wool and is called a *burnous*. The head covering consists of a round, white, cotton cap. Over this a large square of cotton or silk is fastened with either a circle of woollen rope or a band of camel's hair. The square covers the shoulders and hangs down the back. The head covering and thick cloak are worn to protect the head and body from the heat of the sun. During the sand storms and on chilly nights, the *burnous* is wrapped closely round the body. At other times it falls loosely from the shoulders. Each girl wears a long loose cotton robe, blue being the favourite colour, and a silk or cotton cloth over her head. She does not wear a *burnous*, but has a warm kimono garment, like a dressing gown.

Zaida was delighted to have a baby brother and she made a little sack from a piece of cloth she had woven all by herself. When the caravan left the oasis, the sack, with little Hassan in it, was hung at the side of a camel. He could just manage to peep out over the top of his strange nest. His mother took down the sack when feeding time came and then popped him in again, until the caravan halted for the night, when he was taken out, given his sand bath and put to bed on the tent floor.

So the days passed and the wanderers continued their journeys to and fro across the great Sahara Desert.

THE CAMEL

THE camel is the Arab's horse, cow, and sheep, for it carries the baggage, gives milk for food, and its hair provides material for weaving cloth.

The camel is of the greatest use to desert dwellers because of his great strength and his ability to endure heat, hunger, and thirst. No other animal could do the work or live the life for which he alone is fitted by nature. His long neck enables him to reach out for the thorny desert shrubs, and his mouth is hard so that he can eat them. His nostrils

are large, and he can take deep breaths of thin desert air, but in a windstorm the nostrils can be closed to keep out the sand. The camel's eyes are protected from the glare of the sun by overhanging lids. His feet have spongy pads which spread somewhat as he walks on the sand. He is called the "ship of the desert" because he carries people and goods across the great sea of shifting sand.

His food after a hard day's journey is a handful of dates or some dried beans. He also eats the thorny shrubs and prickly cactus plants which grow here and there in the desert. He has been known to eat leather bridle straps, pieces of tent cloth, mats, and baskets; in fact nothing comes amiss to him, for he is able to digest almost anything. His stomach contains cells for storing enough water to last him a week.

The Arabs say that if a camel gets his head in a tent he goes all the way in, and where the camel goes the goat is sure to follow. The saying comes from this OLD STORY:—

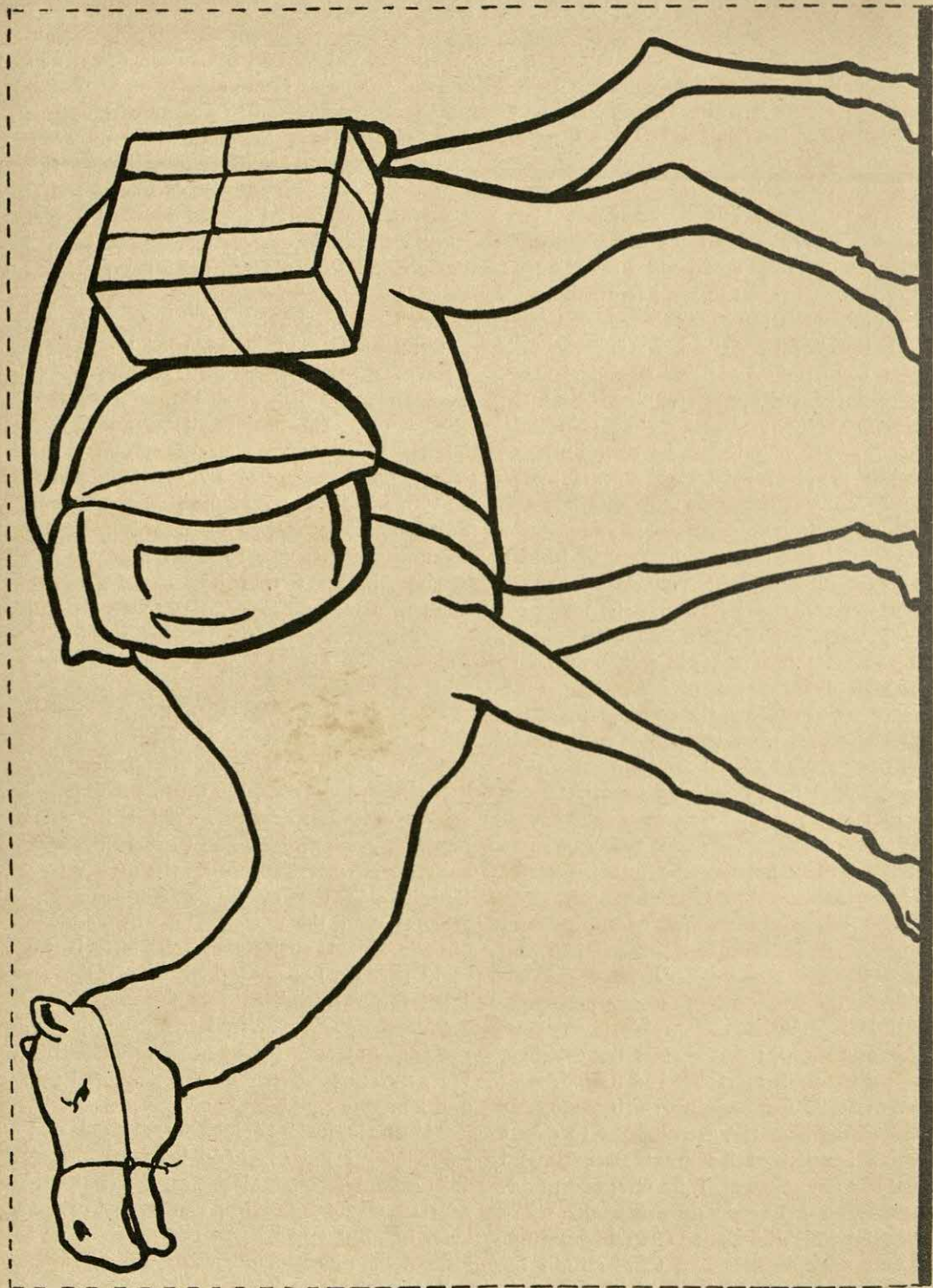
Once upon a time there lived a selfish camel who had a very kind master. The camel shared everything his master had—his food, his drink, his warm covering, in fact everything excepting the tent. One night he made up his mind to share the tent and this is what happened. His master was lying inside the tent just ready to fall asleep, when the camel, who was standing outside called out, "Master! Master! the night is cold. Let me put my nose inside to smell the warmth."

"Very well," answered his master, and the camel at once poked his nose inside the tent. But this did not satisfy him for long, and he spoke again.

"Master! Master!" he said, "I am still cold. May I put my head inside?"

"Certainly, certainly," said his kind-hearted master, and the camel pushed his head in. But still he was not satisfied, and after a time he spoke again.

"Master! Master! the night grows colder. May I put my front feet inside the tent?"



TRACE-OUT FOR FRIEZE—CAMEL
Trace this Drawing for part of the Frieze, Picture No. 44.

"Oh! Yes, do!" cried the poor Arab who by this time had very little room for himself. The greedy creature planted his front legs right inside and almost filled the tent. Having got so far in, the camel made up his mind to get right in. "Master! Master!" he said, "My hind legs are cold. Can I put them inside the tent?" The poor man did not like to refuse.

"Very well," he said, "come right in," and in came the camel. But even now he was not satisfied.

Looking at his master who was squeezing himself into a corner, the camel spoke again. "There is not room enough for both of us, master," he said, "you had better go outside and sleep on the sand"; and to please the selfish creature, his master got up and went outside, leaving the camel in comfort inside the tent. Ever since that time the Arabs take great care to keep the camels away from the tents.

The camel is not a friendly animal. For no reason whatever he will kick, snarl or snap at anyone who may be near him. He is also a grumbler. He moans and groans when he is being loaded, and will not budge if he thinks his load is too heavy. He is not a clever animal and can learn only a very few things. The chief thing he has learnt is to kneel when the order is given to him. His knee pads protect his joints from the hard ground, but he moans and groans as if in terrible pain. When the load is fastened on his back he is told to rise. This he does with more grumbings, whether the load be light or heavy.

The mother camel loves her baby and is very proud of him. When born, the baby camel is three feet high and is as heavy as a young calf, but he is weak on his legs and can hardly walk. When the caravan is on the move the baby is put into a hammock and slung from one side of a luggage camel, who may carry on the other side bags of water, sacks of grain and packages of dates. The mother camel feeds her baby and follows obediently when she

sees him on the nurse camel. If he rode on her back she would not be able to see him and would bolt back to the last camping place to see if he had been left behind. At the end of the day, when the caravan rests, she has him all to herself. She fondles him, rubs him with her head and lips and looks lovingly at him in the starlight. The young creature cuddles up to her for warmth, because desert nights are often cold although the days are very hot.

When he is four years old the young camel is trained for his life's work. He is taught to kneel down and to get up at the word of his master, and when he kneels the knee halter is slipped round his doubled-up limb to prevent him moving. He carries light burdens at first, the weight being increased until he is full grown—the age of seventeen or eighteen years—when he is able to carry from 500 to 600 lbs. in weight, which is about the weight of four men.

THE CAMEL'S HUMP

The Camel's hump is an ugly lump
Which well you may see at the Zoo;
But uglier yet is the hump we get
From having too little to do.

Kiddies and grown-ups too-oo-oo,
If we haven't enough to do-oo-oo,
We get the hump—
Cameelious hump—
The hump that is black and blue!

We climb out of bed with a frouzly head
And a snarly-yarly voice.
We shiver and scowl and we grunt and we
growl
At our bath and our boots and our
toys;

And there ought to be a corner for me
(And I know there is one for you)
When we get the hump—
Cameelious hump—
The hump that is black and blue!

The cure for this ill is not to sit still,
Or frowst with a book by the fire;
But to take a large hoe and a shovel also,
And dig till you gently perspire;

And then you will find that the sun and the
wind,
And the Djinn of the Garden too,
Have lifted the hump—
The horrible hump—
The hump that is black and blue!

I get it as well as you-oo-oo—
If I haven't enough to do-oo-oo!
We all get hump—
Cameelious hump—
Kiddies and grown-ups too!

Rudyard Kipling.

THE PLAINT OF THE CAMEL

Canary-birds feed on sugar and seed,
Parrots have crackers to crunch;
And as for the poodles, they tell me the
noodles
Have chicken and cream for their lunch.
But there's never a question
About my digestion,
Anything does for me.

Cats, you're aware, can repose in a chair,
Chickens can roost upon rails;
Puppies are able to sleep in a stable,
And oysters can slumber in pails.
But no one supposes
A poor Camel dozes,
Any place does for me.

Lambs are enclosed where it's never exposed,
Coops are constructed for hens;
Kittens are treated to houses well heated,
And pigs are protected by pens.
But a Camel comes handy
Wherever it's sandy,
Anywhere does for me.

People would laugh if you rode a giraffe,
Or mounted the back of an ox;

It's nobody's habit to ride on a rabbit,
Or try to bestraddle a fox.
But as for a Camel, he's
Ridden by families—
Any load does for me.

A snake is as round as a hole in the ground;
Weasels are wavy and sleek;
And no alligator could ever be straighter
Than lizards that live in a creek.
But a Camel's all lumpy,
And bumpy, and humpy,
Any shape does for me.

C. E. Carryll.

THE DATE PALM.

THE date palm which supplies the
desert people with their chief food,
grows best with "its feet in running
water and its head in the fires of heaven."
The wild date found in the desert bears
very few dates, and these are small and are
hidden among the long leaves. Its "tame"
brother, which is grown on the oases, bears
large bunches of fruit which, when ripe,
hang down as if asking to be picked and
eaten. This cultivated date palm grows to
a height of from 30 to 40 feet and yields
fruit for almost 100 years.

The tree has a straight, rough trunk which
bears its large cluster of leaves at the top.
The leaves are feather-shaped, 12 to 18 feet
long,—the height of two or three men
standing on top of each other—and the tree
bears anything from 12 to 20 new leaves
each year. The lower ones which are, of
course, the old leaves, are taken off every
year and are used as fencing or made into
baskets. The trees grow in allotments, each
surrounded by a mud-brick wall with an
entrance door made from the root of the
palm tree. The door is kept locked against
thieves and the walls are guarded by watch
dogs.

The date grower digs a trench round each
tree and connects the trenches by means
of channels through which water is run

very frequently. He digs wells, and when the heavy rains come he stores every drop of the precious fluid,—for rain does not fall very often in desert districts.

A date garden is a very beautiful sight in early spring when the trees bear their large clusters of ivory white blossoms. As spring advances the petals fall from the blossom and leave behind clusters of tiny white knobs—the baby dates. As they grow larger their colour changes to green, then to pale yellow, and lastly to golden brown, when they are ripe and sweet and ready to be gathered. The date harvest comes in September, and the cutting is usually done by the grower. No ladders can be used, as the trees are tall and have no branches against which a ladder could rest. The cutter climbs the tree and fastens himself securely before he begins his work. He takes a rope, passes it round the tree to form a loop and fastens the ends to the wide sash he wears round his waist. Then he puts his feet against the tree and leans back in the loop. The rope keeps him quite safe and allows him to use both hands for his work.

The bunches of dates weigh from ten to forty pounds each, and a tree usually bears ten or twelve bunches. The cutter guides himself round the tree with his feet as he cuts bunch after bunch, which he lowers into a basket placed at the foot of the tree.

Women and children pluck the dates from the stalks and carry them to the sorting and packing sheds, where the work of sorting, weighing and packing is done by men.

The dates are placed in layers one by one, and when four or five layers are ready, they are pressed tightly together by means of a smooth board which is slightly smaller than the box into which the dates are being packed. An Arab stands on the board and stamps on it. More layers are added and pressed down until the box is full. The lid is nailed on and the box is ready to be sent on its journey to another land. Part of the journey is made across the desert, and the rest by sea. Camels, the ships of the desert, carry the boxes of dates across the sea of sand to the ports, where the ships of the sea are ready to take them across the water to us and to all the other date-eating peoples.

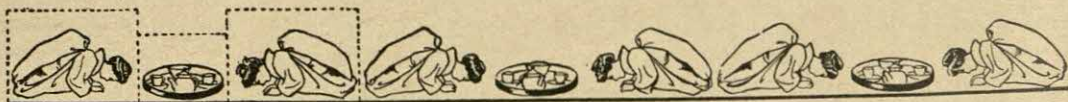
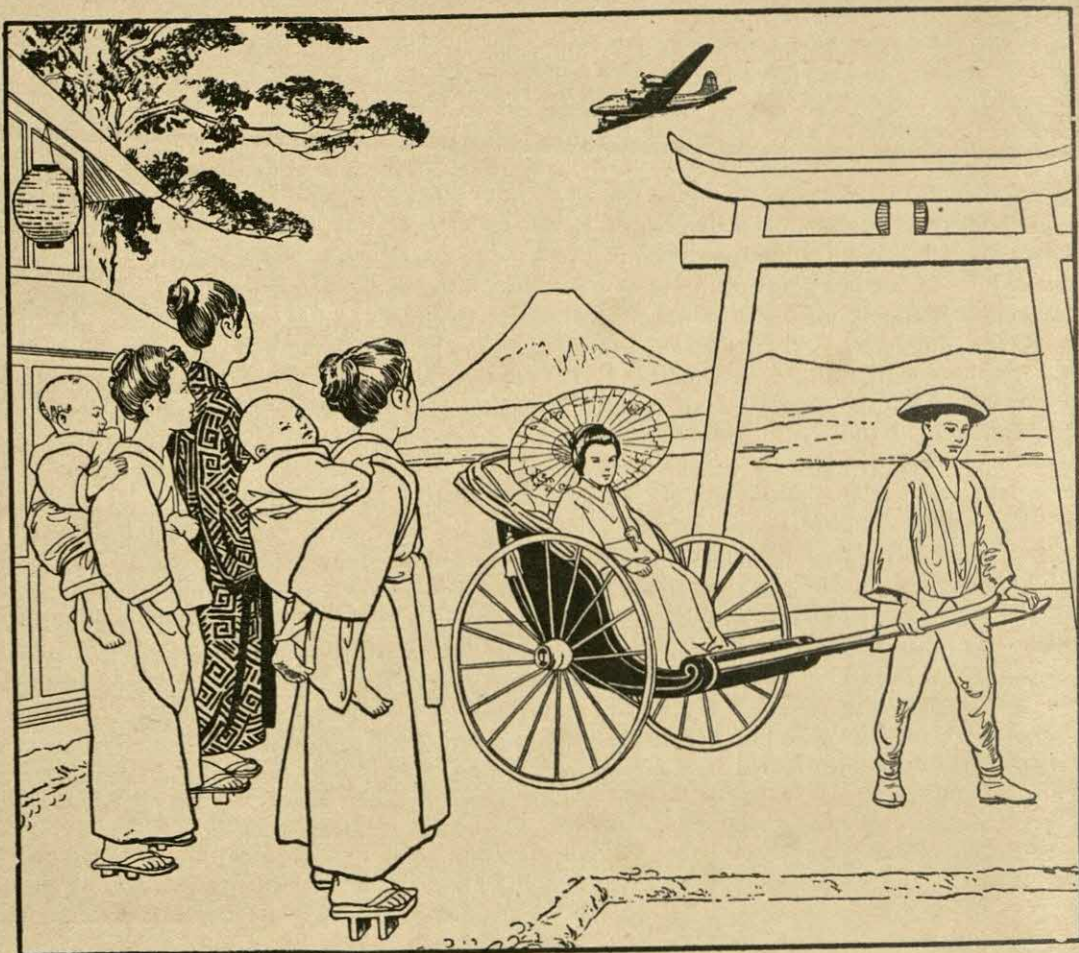
XXXVII. JAPAN

Description of Picture No. 45.—This typical Japanese scene shows a group of girls watching the approach of an aeroplane. Fujiyama, the sacred mountain, is seen in the distance. It is a dormant volcano crowned with snow, and visited annually by thousands of Buddhist pilgrims who ascend it to worship at the numerous shrines. Every road leading to Fujiyama has a sacred gateway, like one shown on the right of the picture, known as a torii. These torii are found all over Japan indicating that a sacred spot is in their vicinity.

The two-wheeled carriage is a ricksha, and it is drawn by a ricksha "boy" between two shafts; the "boy" can run for several miles at a pace of four miles an hour. The ricksha is the cab of Japan; these vehicles

stand in the streets waiting for passengers just as taxicabs stand in England. The ricksha "boy's" fare is a penny a mile.

In the picture the ricksha carries a well-born lady, clad in a rich kimono, with precious ornaments in her hair, and carrying a sunshade. The three girls on the left of the picture are of the peasant class. Nevertheless, they wear gay kimonos, for this article of clothing is most important. The kimono is bound round the waist by a splendid sash, called an obi. Two of the girls carry babies (also in kimonos) on their back,—a general habit in Japan. The babies have their heads shaved up to the age of three years. The girls wear wooden clogs, held on the feet by bands across the big toe. These clogs are left at the door of the house



HERE THEY COME!

Drawing in Outline of Picture No. 45 in the Portfolio

on entering. The children will be interested to notice the yellow skin, straight black hair and slanting eyes of the Japanese.

A portion of a Japanese house can be seen on the left of the picture. Owing to lack of other materials, and to the menace of earthquakes and fire, a Japanese house is a lightly built wooden structure without foundations, depending for its stability on the weight of the rather heavy roof. Some

of the walls are fairly solid "rain doors," others are sliding paper screens.

The border under the picture shows a number of Japanese ladies bowing to one another before taking tea together. The Japanese custom in the house is to sit on the floor with the legs tucked underneath. The etiquette of bowing is practised on all occasions. A trace-out of a Japanese lady is given on page 1298.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 45.—The children should fully describe and discuss the picture. To stimulate thought and observation and to bring to the notice of the children any points overlooked, the teacher may make some of the following suggestions:—1. Tell what the girls in the picture are watching. 2. Tell who says, "Here they come!" 3. Tell how the girls are dressed. 4. Tell what two of them carry. 5. What is the colour of their skin? 6. What is the colour of their hair? 7. What shoes do they wear? 8. Tell what the carriage is like. 9. Tell how many wheels this carriage has. 10. Who pulls the carriage? 11. Who sits inside? 12. What does this lady carry? 13. What is the colour of her dress? 14. Tell what you notice about her eyes. 15. Look at the mountain in the background. Tell what is on the top of it. 16. Look at the brown gateway. It is called a torii. 17. Where can you see a stretch of water? 18. What colour is the water? 19. Tell what you see in the border under the picture.

Missing words.—Say such sentences as the following for the children to supply the missing colour-words:—

1. The people of Japan have — (yellow) skins and — (black) hair.
2. The lady in the chair wears a — (yellow) kimono.
3. Behind the — (blue) lake is a mountain covered with — (white) snow.
4. A — (brown) arch stands over the road to the mountain.
5. The shortest girl standing up has a — (blue) kimono.
6. On the wall of the house hangs a — (green) lantern.

Number.—Write the following sentences on the blackboard or on cards with the

number-words omitted, and let the children supply the missing words with reference to *Picture No. 45*:—

1. In the picture there are — (four) ladies, — (two) babies and — (one) man.
2. The ricksha has — (two) wheels.
3. In the border under the picture there are — (six) ladies, — (three) tea trays, — (three) basins, — (three) teapots and — (six) cups.

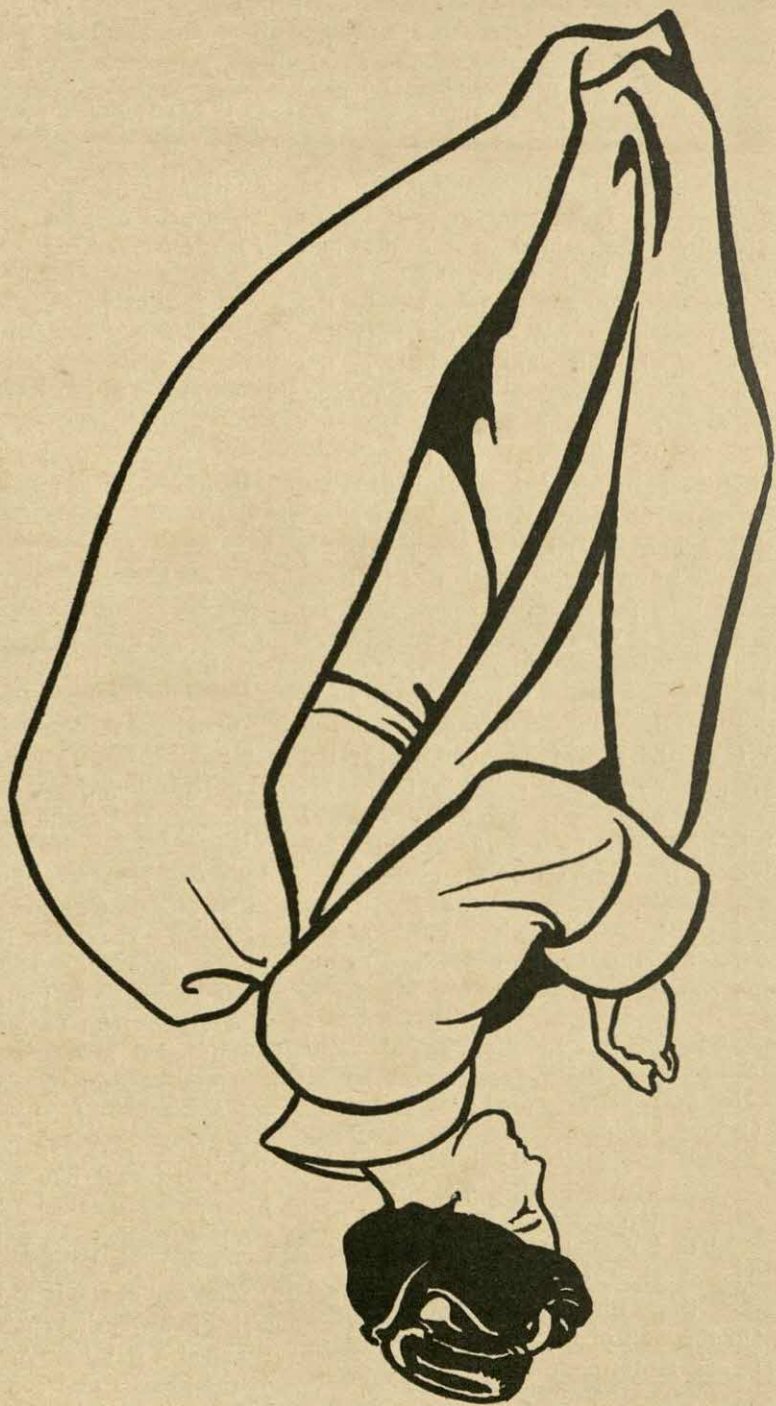
Word books.—Let the children make their own books with decorated covers (see page 1300) and write in them the names of things mentioned in their talks about Japan.

Individual reading cards.—This description of *Picture No. 45* can be hectographed for children's individual reading:—

Peggy and John were great travellers. They went hundreds of miles by train and by ship. They saw many lands in all parts of the world. One day they came to the land of Japan. They flew over the land of Japan in an aeroplane. The picture shows you their aeroplane in the sky. You cannot see Peggy and John for they are inside. What fun it must be!

Three girls of Japan are looking at the aeroplane. "Here they come!" they say to one another. A Japanese girl wears a loose coloured jacket like a dressing gown. This loose jacket is called a kimono. Look at the strange wooden clogs on their feet. Two of the girls carry babies on their backs.

You can see a rich Japanese lady taking a ride in a wheeled chair. This wheeled chair is called a ricksha. A man holds the shafts of the ricksha and runs along with it. The lady is dressed in a yellow kimono with a sash. She carries a paper sunshade.



TRACE-OUT FOR FRIEZE—JAPANESE LADY BOWING
Trace this Drawing for part of the Frieze, Picture No. 45.

All the people of Japan have yellow skins and black hair. Their eyes are brown and slanting.

Look at the mountain behind the lake. Its top is covered with white snow. The

people of Japan love this mountain. All roads that lead to it have a special arch built over them. You can see one of these arches. It is painted brown.

ACTIVITIES AND CONSTRUCTIVE WORK

Classroom project—A Japanese Tea Party.

—The children should prepare for the tea party by tidying the room. It should be decorated with flowers tastefully arranged in jars. Real flowers may be brought by the children, or they may make paper ones for the purpose in a previous lesson. A notice should be displayed by the teacher a day or two before the tea party, asking for the loan of dolls' tea sets.

Certain of the girls are then chosen as hostesses. These prepare the room for the party. Low tables can be made by placing mill boards in piles; kneeling mats, sufficient in number for all the guests, can be made from folded paper or coats folded neatly. The tea sets must be washed and set out on the tables. If very weak real tea (previously sugared and milked), together with small biscuits, can be provided, these will add considerably to the enjoyment of the tea party. When all is prepared, the hostesses should tidy themselves, put paper flowers in their hair, and await their guests.

The remainder of the children are the guests. Each child should make and use a paper fan, and the girls will wear paper flowers in their hair. The guests arrive at the tea party in twos and threes, and are received by the chief hostess with deep bows, the guests in their turn bowing deeply to her. The hostesses welcome the honourable ladies and gentlemen to their poor home, and thank them for the great kindness they have shown in coming. Then the guests take their places at the tables, kneeling on the mats and sitting back on their heels. The hostesses serve tea to each guest, carrying the cups carefully and presenting

them as prettily as possible. At the end of the party the guests rise, thank their hostess and bow themselves out of the room, praising everything and expressing their gratitude to the honourable lady for having them to tea.

Classroom project—A Doll's Japanese Tea Party.—A tea party can be arranged on the lines of the one described above, only with dolls as guests. Dolls and dolls' furniture must be procured, and the tea party prepared in the same way.

Classroom project—A Japanese Feast of Flags.—At the end of some suitable out-of-door Japanese games, such as kite-flying, or games with flags, the boys may make flags to decorate the room. Then they have a tea party, and are waited on by the girls, in the same way as described under *A Japanese Tea Party*.

Game—"Red and White."—This game may be played in the hall or playground; boys, particularly, will enjoy it. The children are divided into two teams, Red and White. The Reds each wear a red flag and the Whites a white one. The flags are made from pieces of white cartridge paper 3 in. by 2 in., half of them being painted red. The flags are pasted to kindergarten sticks 6 in. long. They are worn on the backs of the players, secured by safety pins.

A 6 in.-block of wood is needed for the game, with the sides painted red and white alternately. The teams are drawn up in lines facing each other, a few yards apart. The teacher, or a chosen child, throws the wood block along the ground between the

lines and the teams watch till it comes to rest. If a red side is uppermost, the Reds run to their "home" (a wall or a space marked on the ground), and the Whites try to catch as many Reds as they can before they reach "home." The captured ones are placed together in "prison." The game continues for an agreed number of throws. Then the number of Reds and Whites in "prison" are counted; the winners are cheered and, if desired, can be escorted to the Feast of Flags (see page 1303), where the flags of the teams form the decoration of the feast room.

Game—"Shuttlecock and Battledore."—Shuttlecocks can be simply made from corks and feathers. White or pale-coloured feathers should be dyed in water colour or red ink. If the cork is not sufficiently spongy for the feathers to be pushed in, holes can be made for them with knitting needles. Folded newspaper or brown paper makes satisfactory bats. In some schools the boys of the upper school will be pleased to make bats for the little ones. Plywood from a tea chest makes excellent and inexpensive material for bats, which are a source of endless delight to small folk.

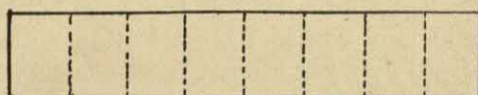
Musical game—Japanese dance.—A simple running step tune (Nos. 24 or 25 in Rhythmic Training) is first played while the children move with small shuffling steps to their places. A waltz with a good swinging rhythm (Nos. 56 or 57 in Rhythmic Training) follows, to which the children perform the following movements with paper fans:—

1. Wave fans to and fro.
2. Raise and lower fan, alternately hiding and revealing the face.
3. Peep first to the right and then to the left of the fan, holding it open before the face.
4. Holding the open fan at the back of the head with two hands, turn the head from side to side, then downwards.

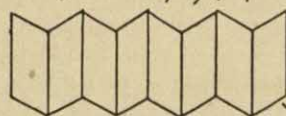
Paper model—Japanese rising sun fan.—Take a whole sheet of drawing paper (11 in.

by 7 in.) and fold it fanwise across its width. Paint alternate sections with red water colour or poster paint, then pierce the folded base of the fan and tie up with red raffia.

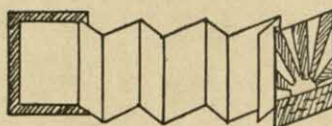
Cardboard model—Japanese book.—Take a length of tinted paper about five times its width and fold it into 8 sections. Unfold it, and on the creases fold each section alternately backwards and forwards as shown in the diagram. Now take two pieces of cardboard to make the covers of the book; they must be cut $\frac{1}{2}$ in. all round larger than the folded booklet. Decorate the covers



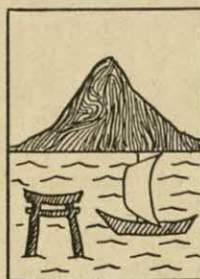
fold strip of paper into 8 sections.



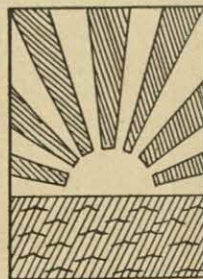
now fold each section alternately backward and forward.



paste each end section to cardboard or stiff paper.



the front of the book, decorated with cut-out paper shapes. the waves are sketched in crayons.



the back of the book, decorated with cut-out paper shape. the waves are sketched in crayons.



cut away fold paper to cut out a Torii



cut away fold yellow paper in half & cut out sun rays.

with Japanese cut-out scenes made from paper. In the front make a sky of blue paper; measure it by the cardboard to cover half its length and paste it on. For the sea take a piece of green paper, also half the length of the cardboard, and paste it below. Put the cover under a weight till dry. Cut the mountain from grey paper and paste it along the skyline. Cut the fishing boat from coloured paper, and the torii or sacred archway from folded paper as shown in the diagram. Paste this on the sea and make wavy lines with a crayon or brush to represent waves.

For the back cover paste blue paper more than halfway down the card, and green paper with waves below. Draw the shape of the sun on folded orange paper the same size as the blue paper. Cut out the shaded areas as shown in the diagram. Unfold the sun and paste it to rest along the skyline.

Make up the book by pasting the two ends of the folded sections to the inside of the covers.

Co-operative group model—blossom time in Japan.—The children will learn that the people of Japan, old and young, rich and poor, all take a holiday when the trees are in bloom. They go to feast their eyes on the lovely blossom. This model is to show

trees in bloom and the people standing to admire them.

The model is placed on a demonstration tray or table. Bare twigs represent the trees, and the blossoms are made from small discs of white or pink tissue paper. Half-pennies or counters are placed on pieces of tissue paper folded several times, and a pencil line is drawn round the halfpenny. In this way several circles can be cut out at the same time. Each disc of paper is pinched up in the middle and fastened to the tree with cotton or small pieces of fine wire (see diagram on page 74). The trees when completed are placed in pellets of clay or plasticine and arranged at a little distance from each other.

The figures of the holiday-makers can be made in any of the ways described on page 1036. They are dressed in gaily coloured crêpe paper kimonos with V-shaped necks. A strip of paper of a different colour from the dress forms the sash, or obi. This is placed fairly high up, and is finished at the back with a large flat bow. The wide sleeves are made by pulling out the paper at the sides above the sash. The bottom of the kimono is made level with the scissors. The figures are grouped together among the trees on the model.



GEOGRAPHY TALKS

LETTERS FROM JAPAN

First letter.—We are staying for a few days in a Japanese house, all made of wood and paper. In the daytime it has only one room, a very large one which is nearly empty. There are no chairs and tables, only mats on the floor and one picture on the wall. It is not framed like our pictures. It is painted on silk, a lovely view of Fujiyama at sunset. Underneath the picture there is a pretty carved stool with a beautiful china vase standing on it. Blossom, that is my Japanese

friend, gathers a flower or a spray of blossom every morning, and she and her mother kneel down in front of the vase and take a very long time fixing the flower in its right place.

I wear Japanese clothes indoors and change into English clothes when I go out. The first day I came here, Blossom—her real name is O Hana San, which means Honourable Miss Blossom,—took me to her cupboard to let me choose a kimono. She had many kimonos and I chose a blue one with sprays of cherry blossom. The sash was quite

narrow, not a wide one like her mother's. Blossom has to wait until she is seven years old before she can wear a wide one, which is called an *obi*, I forgot to say that I took off my shoes outside the house and walked on the mats in my stockings. Blossom wears thick white socks—*tabi* she calls them. They look like baby's gloves, the kind that have a thumb and a home for all the fingers put together. At meal times we kneel on the floor and sit on our heels. The tables are low stools and all the food is put into little bowls. I use my own fork and spoon, but Blossom uses chopsticks. We drink our tea out of tiny cups without handles. As a treat we have rice wine in very tiny cups which are like dolls' teacups.

Before bedtime we always have a hot bath, and "Oh my! Oh my!" as Mole says in the "Wind in the Willows," *it is hot*. It is really a curious sort of bath, because everyone has to leave the bath water *clean*, ready for the next one to bathe in. We wash ourselves all over and get quite clean before we sit in the bath. We stand up, Blossom and I, and the maid pours water over us. That part is quite jolly. Then we soap ourselves all over, get more water poured on us, and keep on doing this until we are as clean as clean can be. Then we sit in the bath on a wooden seat, and the longer we sit the hotter it gets. Blossom enjoys it, but I do not, and I am always the first to hop out to get dressed.

Blossom's mother is a dear, she speaks such pretty English and looks like a picture in her lovely clothes.

John was lucky being here for the Boys' Feast, but I was too late for the Feast of Dolls. However, to make up for it, Blossom's mother told me exactly what happens at the Feast. Just before Feast Day the toy shops are full of dolls and dolls' furniture, and all the fathers and mothers buy their little girls dolls and furniture. Every little girl has some, even the very poor little girls whose fathers earn only a little money. On the great day the special dolls are taken out of the store room, and each little girl sets

out her dolls on red shelves. Dolls dressed like an emperor and empress sit on the top shelf, and court lady and gentlemen dolls sit on the lower shelves. Then the furniture and the pots and pans are arranged to make a real home for the dolls. The little girls cook the feast in the tiny stoves and serve it in the wee bowls. They make rice wine as well. Nothing is forgotten. It must be wonderful. I am so sorry that I missed it, as it only comes once a year. When the Feast is over the dolls and the furniture, the pots and pans are all packed away, and the little girls play with their everyday dolls and other toys.

I like playing shuttlecocks with Blossom, but best of all I love to play with the baby. He is the best baby I have ever seen; he never cries, and is always ready to smile. He looks so funny with his little bald head, for he has had it shaved. All Japanese boy and girl babies have their heads shaved, so I suppose they do not mind. The girls are allowed to let their hair grow as they get older, but the boys have to wait longer still before theirs is allowed to grow. Baby Ito wears pretty coloured frocks made of silk, and he keeps them very clean. When he is taken for a "walk,"—the maid carries him on her back and holds a sunshade over the two of them. He seems to enjoy riding on her back, but I think that prams are better for babies.

I wish you could see me writing this letter. My pad is on a little stool and I am sitting on the floor, or rather kneeling and sitting on my heels. I do not find it very comfortable, and that reminds me about another thing, my wooden pillow. That is not comfortable either. The bed is quite nice, but I cannot use the pillow. Would you believe it! we sleep on the floor, and the bedroom is part of the big sitting-room. Just before bedtime the maid draws screens along and makes a little room for us. Then she takes thick quilts out of the cupboard and puts two on the floor to make a bed, and spreads one over the top to cover us. The top one has long sleeves, not to wear, but

to tuck us in snugly. Blossom uses her pillow. It looks like a stool with a pad for the neck. Japanese ladies take a long time to do their hair, and they can keep it neat and tidy for days, if they sleep with their heads on a wooden pillow. I think I would rather do my hair every day and rest my head on a soft feather pillow.

Second letter.—The first bit of Japan we saw as we flew across was Fujiyama. The mountain looked grand standing up all alone. As we got nearer we saw its snow cap glittering in the sunshine. Dad's Japanese friend was waiting for us when we landed. He had brought rickshas to take us to his home. He lives in a fine big house and we are staying with him for a few weeks. Taro, his son, is about my age, and he can speak English quite well. He learns it at school and is glad to have me to talk to, so I have to be careful what I say, as mother says his father wants him to learn good English.

While we were out walking yesterday, we saw the people in the small houses bringing all their goods outside into the road. A policeman was walking to and fro and pointing to some of the things. I asked Taro what it meant, and he told me that it was spring-cleaning time, and that the policeman was telling them which things they ought to burn. We waited a bit and sure enough we soon saw little bonfires all down the road. This sort of cleaning is done four or five times a year, because the houses are made of wood and paper and will easily catch fire. It is not safe to have old rubbish in the house, and the police have to see that it is burnt outside. If a house does catch fire a big fire lantern is hung on a post outside the house. When the man's friends see the fire lantern they hurry to help him to put out the fire and they try to save his goods.

The boys here play two very exciting games, one with kites and the other with tops. The kites are bigger than ours in England, and the kite strings are covered with sticky stuff and crushed glass. The

game is to get your string over another string and cut through it, to make the other boy lose his kite. "Not a very nice game," I can hear you saying, but really it is great fun.

The game with tops is a fighting one as well. The tops are made of wood and each one has an iron ring round it. A boy winds up his top with string and throws it on the ground. As soon as the top is spinning, another boy winds his top and throws it as close as he can. Some boys can knock the other fellow's top right away.

Now for a change I will tell you about the quiet game of making sand pictures. The pictures are not like those we saw the men drawing on the sand last year when we went to the seaside. These are coloured pictures which the children make. Each child has four bags of coloured sand,—black, blue, red and yellow—and one of white. With the white sand they make a square on the ground. Then they draw the picture on the white square in this way:—they take a handful of black sand, and as it trickles through their fingers they make funny shapes, of people or birds or animals; then with the other colours they fill in the sky and make other shapes to complete the picture.

Now, last of all, I must tell you about the boys' great day—the Feast of Flags. It was held last week so I saw all the fun. Taro's father had a tall bamboo post set up in front of the house. At the top hung two paper fish, one for Taro and one for his baby brother Ito. Ito's fish was bigger than Taro's, because he was born this year. All the other boys' fathers had poles set up outside their houses. Some poles had four fish swinging from them. When the wind blew, the fish wriggled about and looked as if they were swimming. Just before the Feast Day the toy shops were full of boys' toys,—soldiers, helmets, bamboo swords, bows and arrows, flags, horns and trumpets. On the Feast Day the boys played at soldiers and fought battles. They all wore helmets made of earthenware, and one side had red flags fastened on their

backs, and the other side had white flags. They marched to battle beating drums and blowing horns and trumpets. Then came the fight. Each boy fought hard for his side and tried to crack as many helmets as he could and to capture the enemy's flags. The winners marched back through the streets carrying the captured flags. Taro fought on the side of the Red Flags, and as his side won his father was very pleased with him. We had a party that night, and it was late before we went to bed. I *was* tired! It makes me sleepy now to think of it.

UP AND AWAY

If ever I travel to France or Spain,
I mean to go in an aeroplane.

I've read all about it, and now I know
How they swing the propeller, and off you go!
A run and a bounce, and you're looking down
From high in the sky on a little toy town;
And the fields like a bedspread, green and
brown
With ribbony roads all winding through,

So empty and quiet, it hardly seems true
That anyone's there looking up to see
You racing along, like a big letter T,
Through the clouds and into the light,
Smaller and smaller, and out of sight.

And the aeroplane climbs and dips and swings
While loudly and proudly the engine sings,
And the pilot sits in his cockpit there,
With the wireless to bring him the news of
the air.

Then all of a sudden beneath you there'll be
The tiny ships on the shiny sea,
And next you're Abroad—and I hope it
seems

Just as lovely as in your dreams,
With castles, cathedrals, and cities with walls,
Forests and fountains and waterfalls,
Great grim mountains all rocks and snow,
And broad, bright rivers away below,
Till, tired of the sky, like a bird coming home,
With a dive you arrive at the aerodrome.

It might be *horrid* in fog or rain,
But I mean to go in an aeroplane
If ever I travel to France or Spain.

T. Mark.

XXXVIII. CHINA

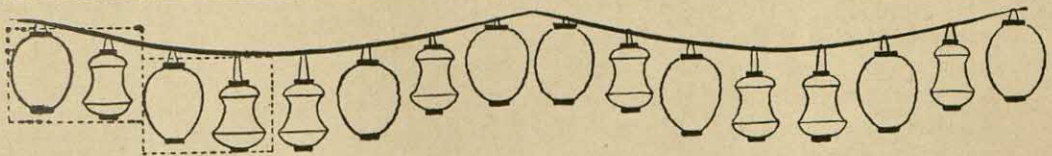
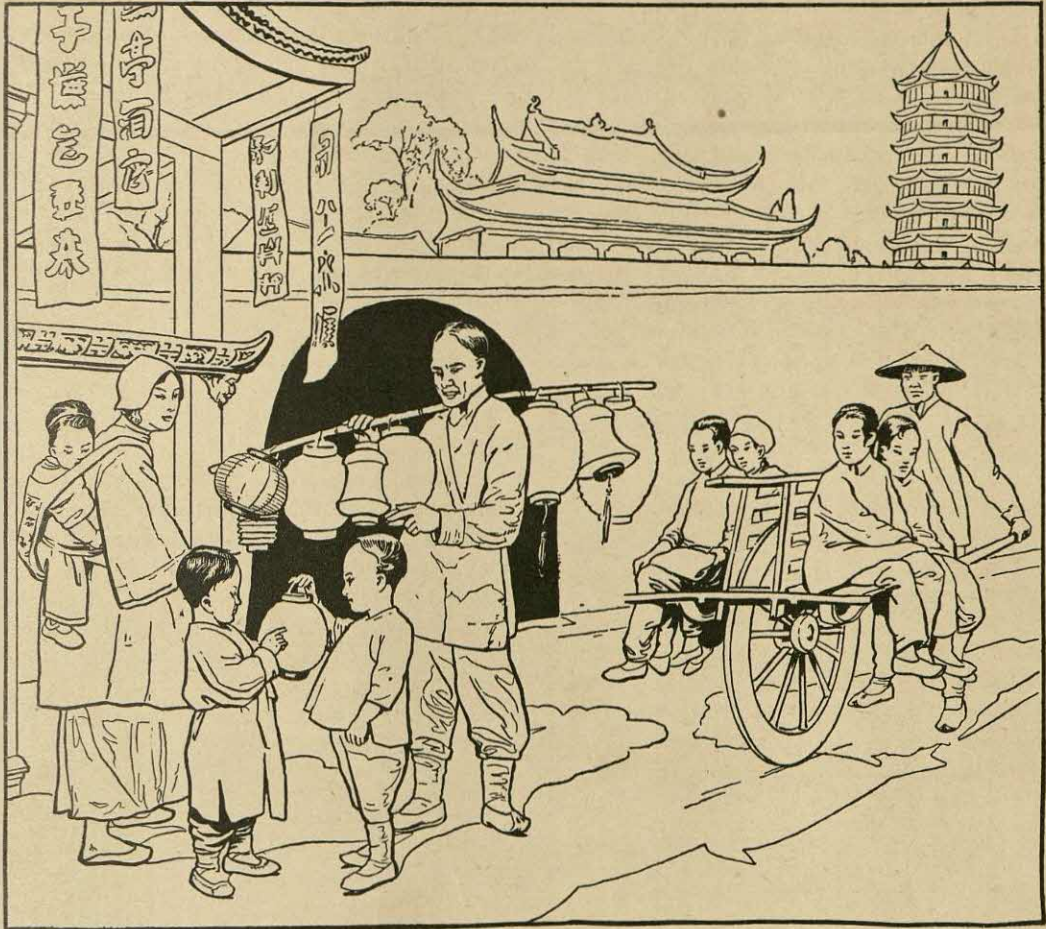
Description of Picture No. 46.—This street shows many characteristic Chinese features. The dress of the man in the foreground consists of a loose jacket and a loose pair of trousers, which are tied at the bottom over the socks. The peasant with the cart wears a large hat made of rice straw. Their hair is short—it is no longer the custom for them to wear plaits. The peasant woman on the left wears a similar loose-fitting coat and a skirt which is open down one side and which conceals a pair of trousers beneath. She wears a close-fitting cloth cap, which is characteristic of the peasant class, for well-born Chinese ladies do not wear hats. She carries her baby slung on her back.

The children wear their hair short and their dress is similar to the man's.

The man on the left is selling lanterns. He carries them on a bamboo cane over his shoulder. The curious one-wheeled vehicle, like a wheelbarrow, carries four children to school.

At the left hand side of the picture can be seen the corner of a shop, with illuminated signs hanging outside. Behind the wall are the tops of two other buildings and a many-storied pagoda, which is part of a Buddhist temple.

Below the picture there is a border of hanging lanterns. A trace-out of the lanterns is given on page 1313.



IN A CHINESE STREET
Drawing in Outline of Picture No. 46 in the Portfolio.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 46.—The children should freely describe and discuss the picture:—1. What colour is the skin of these people? 2. What colour is their hair? 3. What is strange about their eyes? 4. Tell

what the man carries. 5. Tell how many lanterns he has. 6. Name the colours of the lanterns. 7. Tell what he is doing. 8. Tell how the man is dressed. 9. Tell who is buying a lantern. 10. How do the Chinese

children wear their hair? 11. How does a Chinese mother carry her baby? 12. Look at the painted papers hanging up. This is a corner of a shop. The painted signs tell what goods are sold there. 13. Tell how four schoolboys ride to school. 14. Look at the tall tower behind the wall. This is part of a Chinese temple. It is called a *pagoda*. 15. What is shown in the border under the picture?

Missing words.—Write these words on the blackboard and write the sentences on cards. The children rewrite the sentences adding the correct word:—

wheelbarrow trousers temple eyes pigtail

1. Chinese people have slanting — (eyes).
2. The man wears a loose coat and — (trousers).
3. A Chinese boy has his hair cut — (short).
4. The cart is like a — (wheelbarrow).
5. The tower is part of a Chinese — (temple).

Reading and drawing.—Write on cards directions for drawing, and distribute the cards among the children:—

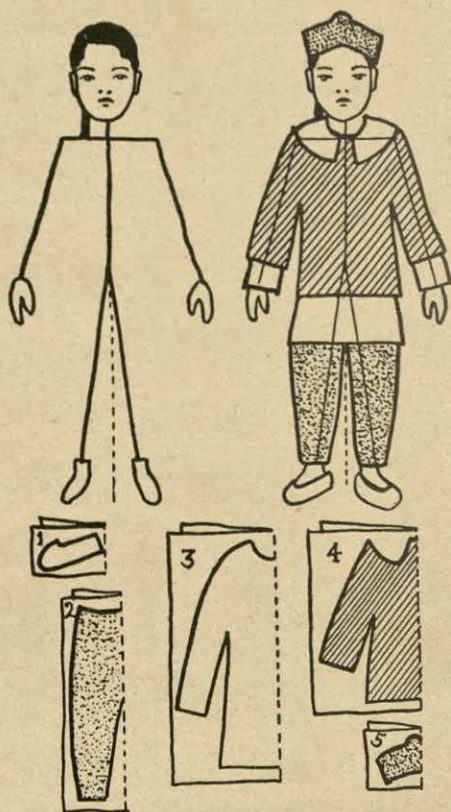
1. Draw a line across your paper.
Hang a blue lantern on the line.
Hang two green lanterns on the line.
Hang a red lantern on the line.
2. Make a yellow square.
Make some blue marks on it, like the shop signs in the picture.

Writing.—Let the children count the number of lanterns in the border and then write all the numbers—*one, two, three*, etc.

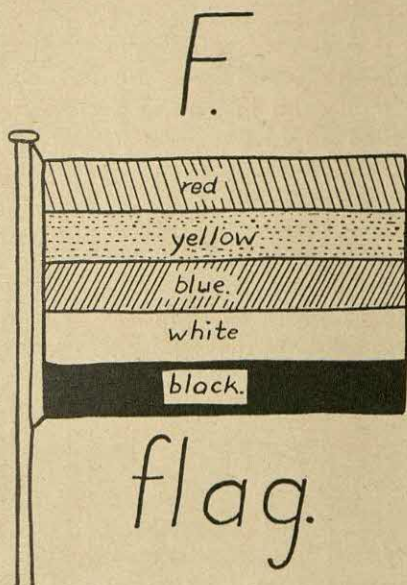
Let's pretend.—Let the children pretend that they are Chinese boys or girls and then tell what they would do; e.g., I would go to school; I would wear pretty clothes; I would wear loose clothes; I would ride on

a wheelbarrow; I would have some pretty lanterns; I would eat rice; I would live on a house boat; I would go to a pagoda, etc.

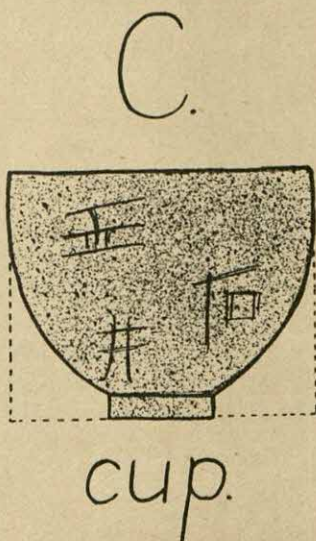
Paper cutting—Chinese boy.—Draw a Chinese boy as a stick figure with head, hands and feet. The teacher may draw a large figure which the children may dress as a group model, or each child may draw and dress his own figure. Cut the clothes from folded paper, measuring the correct sizes by placing the fold along the middle line of the stick figure. First cut the shoes, Fig. 1, and stick them on. Then cut and stick on the trousers, Fig. 2, and over them the white under-tunic, Fig. 3. Cut the coloured jacket, Fig. 4, shorter than the tunic at the bottom and sleeves, and cut out the shape of a collar at the top. Finally, cut and stick on the hat, Fig. 5.



Paper cutting—Chinese flag.—The flag may be drawn on white paper and coloured with paint or crayons, then cut out and mounted on darker paper with a yellow flagstaff. Alternatively, the flag may be made up of strips of tinted paper. The order of the colours is shown in the sketch.

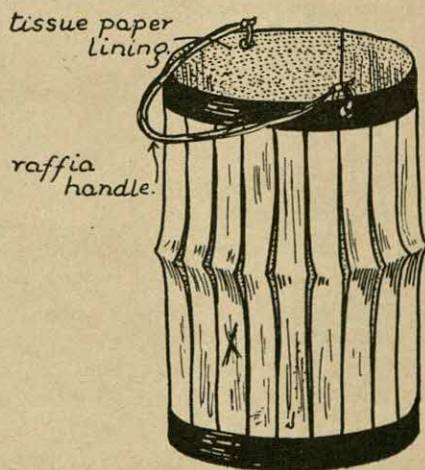
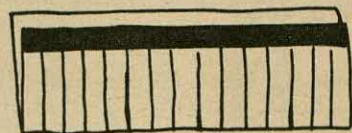
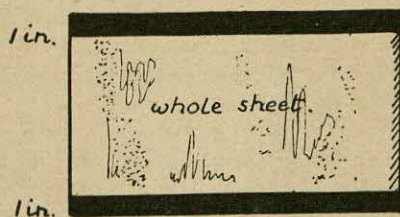


Paper cutting—Chinese cup.—The cup is cut from drawing paper folded in half, and coloured with crayon or paints as shown in the sketch. The body of the cup is coloured with merging tints of red, blue and yellow, with black line borders and black Chinese



characters added when the rest is dry. The cut-outs may be pasted into a paper booklet labelled *China*.

Paper decoration—lined lantern.—Take a full-sized sheet of drawing paper, 11 in. by 7½ in., and water wash one side. Then add colour washes of red, blue and yellow, merging into one another. Allow the paper to dry thoroughly. When quite dry, paint 1 in. borders on the long sides with black paint and make odd dashes of black on the coloured area. When dry, fold the paper in half lengthways and with the scissors make parallel cuts reaching from the fold to the black margin, as shown in the illustration. Paste on a lining of brightly coloured tissue paper, then paste up the ends and add a handle of raffia.



GEOGRAPHY TALKS

THE TRAVELS OF A NEEDLE AND COTTON IN CHINA

Introduction.—The following story of the needle and cotton is a journey story which needs a map of the World to illustrate the direction and distance from England to China.

The needle and cotton have been chosen because English needles and cotton have been used by the Chinese for many years. Even the poorest person in China manages to buy Coats' cotton and English needles. The journey to China tells of some methods of transport—by water, over rough roads, and along smooth paths.

The river steamer is an ordinary river steamer. The sailing junk is a queer looking craft with sails of matting. When there is sufficient wind the sails are used, otherwise the vessel is propelled by oars.

The village store is like an English village store; it sells a little of everything—food, clothes and mending materials.

Black cotton is used extensively because the Chinese peasants wear clothes made from dark blue cotton material. Old clothes show a variety of blues according to the age of the garment and the number of the patches.

The Story.—There was once a sewing needle who wished to travel. Her home was in Redditch, England, quite an interesting place, but our needle, Miss Sharp, wished to see the world.

When she was being put into her place in the packet she became quite excited and fell to the ground. Before she had time even to peep round she was picked up and pushed into her place. How disappointed she was to be sure! But being a bright little thing she soon felt cheerful again.

"Never mind," she said to herself, "perhaps I shall go farther and see more another day."

Little did she think how far she would go. Her travels began almost at once. First of all, she and her relatives, the Sharps, were packed off in a great hurry to catch the train to Liverpool. "Packed off" is really the only way to describe what happened, for they went in a packing case, and a goods train carried them to Liverpool.

There a big ship belonging to the Blue Funnel Line was being loaded with cargo for China. Miss Sharp's case had these words printed on it in large, black, capital letters:—CARGO—SHANGHAI—CHINA per s.s. HECTOR. As this was the steamship *Hector*, her case went straight on board and down into the hold.

All this hurry-scurry was very exciting and Miss Sharp felt sure that strange things were going to happen. Presently, however, night came on. All was quiet in the hold. We will leave Miss Sharp to rest awhile.

Now, by a strange chance, there was away up in the north a jolly Scots reel. He hailed from Paisley, Scotland. When quite young he had developed a taste for roaming, or rather rolling about. This, I have no doubt, made him wish to roam farther afield. He wished so hard and so often that at last his wish came true.

One day, when he least expected it, he was squeezed into a cardboard box. A number of his relatives, the Blacks, were there already. He was the last reel to go in. Then the lid was popped on, and this box and many others like it were packed into a large case. On the case in capital letters were the words:—CARGO—SHANGHAI—CHINA per s.s. HECTOR.

The Blacks' case came to Liverpool by a goods train which took it straight to the

docks. Down into the hold went the case and it was put next to Miss Sharp's case. Now, although they were neighbours and travelling on the same ship, they did not meet once during the voyage. Do you know why?

Their long trip soon began. One cold, dull day the good ship *Hector* left Liverpool and steamed south through the Irish Sea. Then on she went across the Bay of Biscay to Gibraltar. She had to steer east to pass Gibraltar, and she continued sailing south-eastwards through the Mediterranean Sea. By this time the ship had sailed into fine warm weather—real Mediterranean weather with blue skies and warm sunshine. The sea was calm and clear. On went the ship till she reached the Suez Canal. Very slowly she went through the Red Sea. The weather became hotter every day. On each side of the Red Sea were sandy deserts. After passing through the Red Sea the *Hector* turned eastwards and continued her voyage across the Indian Ocean. A call was made at Colombo in the island of Ceylon. Then off went the ship again and made calls at two very hot places—Penang and Singapore. In a day or so the course was changed again. This time the ship went north into the China Sea. Before very long she reached Hong Kong and soon arrived at Canton with its streets of house-boats.

After leaving Canton the ship soon made her way to Shanghai. Five weeks had passed since she left Liverpool. How many days is that? Well, $5 \times 7 = 35$, so it must have been 35 days since Miss Sharp and Master Black left Liverpool. All this time they had been in the ship's hold with their relatives to keep them company.

They had plenty of time to think and wonder. Miss Sharp being such a bright little thing felt sure she was travelling. As for Master Black, he had been in such a tight place for so long that he felt he must burst if something did not happen soon. But as all things come to an end, their journey did so before very long.

At Shanghai their cases were taken

ashore by Chinese coolies and put into a store. This was more lively than the ship's hold. They heard singing and shouting all day long. Chinese coolies always shout and sing when they work.

Very soon the cases were unpacked and a small box of needles and some boxes of cotton were re-packed into a small case with Chinese letters on it. Our Miss Sharp and Master Black were in the small case. This time the river steamer took them up the mighty Yangtse-Kiang river as far as Hangkow, where the case was taken from the steamer to a river junk which took it further up the river.

This river journey from Shanghai lasted several days. It came to an end one day when the junk landed the case on the river bank. A carrier coolie carried it over the rough ground—for there were no roads near the river. The carrier wore sandals made of plaited rice straw because he had to walk over rough stony ground. He carried the case on the end of a bamboo pole. At the other end of the pole was a big basket packed full of chickens. The pole rested on his shoulder, and as he walked it swayed up and down and creaked. The coolie sang as he walked along, and Miss Sharp and Master Black enjoyed themselves immensely.

As soon as the coolie reached flat ground his work was done. The case and other goods were placed on a one-wheeled barrow and taken by a bare-footed coolie to a Chinese village store.

Chinese villagers are usually very poor and they have to make their clothes last a long time. They patch and mend them until there is nothing left to patch or mend. To do this they need needles and cotton,—the same kind that your mother uses. Needles and sewing cotton are not made in China, so they have to be brought a very long way from England before they reach the mothers in the Chinese villages. The clothes are made from dark blue cotton material, so of course black cotton is used extensively.

Our Miss Sharp and Master Black were bought by a Chinese mother whose son, Ah Quong, worked in a rice field. He was only a small boy, but he had to work hard every day, and he often tore his clothes. Whenever she mended his clothes or her own Ah Quong's mother used Miss Sharp and Master Black. All the time they lived with her they were never parted. Even when their work was done they rested together.

But as I said once before, all things come to an end, and one day the cotton on the reel came to an end. When the last stitch was taken little Miss Sharp felt that she could not live alone in a strange land, so she broke in two. The empty reel and the broken needle were both thrown into the cooking stove and thus they ended their lives together. But their wishes had come true—they had travelled and seen part of the world.

RICE GROWING IN CHINA

THE climate of China is very favourable for rice growing. Rice needs plenty of sun and water, and China has both.

Water buffaloes are used to plough the sticky, muddy rice fields. The Chinese peasants walk behind and guide the ploughs. The water buffalo enjoys this work and finds it quite easy, but to the peasant it is hard work dragging his feet through sticky mud. The water buffalo has immense strength and his feet are splayed—they turn outward. When work is done, the buffaloes lie in a pool to cool themselves. They graze by the wayside and are cheap animals to keep.

The rice seeds are sown thickly in a nursery bed, which is a small muddy field. As soon as they are large enough, the rice plants are carried in bundles from the nursery field, and each is planted by hand in the flooded fields. The roots are firmly fixed in the mud and the flood water supports

them. Rice is a very thirsty plant which needs plenty of water almost up to the day it is ready for harvesting.

Water is raised from rivers, streams and mud holes by means of water wheels; in some parts of China the peasants use water cans, two at a time fixed to a yoke.

While the rice is growing, weeds are flourishing. Weeding is very hot work and the peasant needs the large shady hat he wears. This is made of plaited rice straw.

From the time that the ears form until they ripen, bird thieves appear. Boys are kept busy scaring birds. The boys usually sit in small huts, shouting and singing and pulling strings which are attached to others strung across the fields. These long strings have tins filled with stones tied on at intervals. All this shouting, singing and rattling makes a frightful noise, enough to frighten any bird, but rice thieves are very bold.

When the rice fields have changed from green—such a wonderful green—to gold, harvest time draws near. The ripe ears of rice are cut by hand with rice sickles. The ears are made into bundles, just large enough to hold in the hand, and are then taken to a dry stretch of ground to be threshed. Rice is not left to stand in the field as English grain is; there are too many rice thieves.

Rice is threshed by beating out the heads of bundles into a wooden box. A mat is used to break the force of any wind. The thump, thump, of harvest time is heard all over the rice district. Another method of threshing is by beating the heads over a great bamboo comb until the grains fall out. These are caught on wide bamboo mats spread beneath. The chaff is separated from the grain by fanning, either with large trays moved to and fro, or by means of a wooden fanning mill.

To remove the outer husks the grains of rice are hulled by being placed between two flat, round stones. The top stone is turned round and round and this rubs the outer husks from the grain until it is smooth and white.

The rice grains are used for food. The straw makes bedding for the buffalo; it is also used to make rain coats, sandals, hats and mats, and for thatching. It is used largely as fuel. Even the ashes are not wasted. They are spread on the ground and dug in to form manure.

SILKWORM REARING IN CHINA

CHINA produces the finest white silk in the world. It will wash and wear better than any other material. Silkworm rearing is a home industry, as there are very few factories in China.

The Chinese methods of looking after their eggs are primitive. The eggs are laid on pieces of paper which are usually hung up and tied to the rafters of the house, or they are sealed in jars. When the time for hatching draws near, the women wear these pieces of paper next to their bodies, in order that the even temperature of the body may make the hatching regular. Where the jar method is used the worms hatch out when the jars are opened, but they often do so in an irregular manner. In some parts of China incubators are used.

During their period of growth the silkworms consume many times their own weight in leaves. Their natural food is mulberry leaves.

Reeling the silk is done at home. The cocoons are killed by being placed in hot water. This loosens the gum which binds the fibres together. A bamboo brush is moved up and down in the water to catch the ends of several cocoons. The outside threads are then collected, dried and sold as low grade silk. This is used for padding garments and quilts.

The ends of the inner cocoons are passed through eyelets and twisted, so that they are wound as a single thread on to a wooden reel. The skeins are taken from the reel and sold in this form in the market.

Silkworms in school.—Silkworms can be kept in school quite easily. Cardboard

boxes with air holes pierced in the sides and lids are quite suitable. Eggs can be obtained cheaply.

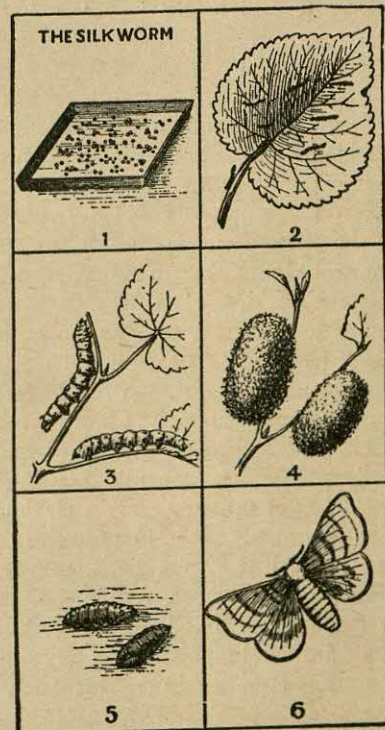
Hatching takes place from the end of March to the middle of April.

If mulberry leaves are not available, lettuce leaves are a good substitute. Fresh food should be given daily, the amount being increased as the grubs grow.

The spinning of the cocoons takes place usually in July, but if the weather is exceptionally hot spinning takes place earlier. Spinning homes should be provided. These paper pokes, or sugar bags as they are sometimes called, are simple to make.

Cocoons should not be touched for ten days from the beginning of spinning.

The easiest method of winding is to drop the cocoons into *warm* water. The threads become loosened and wind easily. It is possible to wind without wetting the cocoons. Folded tissue paper makes a good winding base.



THE STORY OF WUNG FOO

WUNG FOO was a little Chinese boy who lived in Canton. He was the son of a rich silk merchant. As he was eight years of age he went to school every day, Sundays included. He had to work very hard at his lessons. If he learnt a good many sign-words his grandmother told him stories in the evenings, very creepy stories, all about goblins and witches.

Wung Foo was a fine little fellow. He had a chubby yellow face and bright black eyes. He wore loose trousers of red silk folded round his ankles, and a wadded blue silk coat fastened with cord loops and gold buttons. On his head was a round black cap which he wore indoors as well as out-of-doors. His head was shaven all but a thick lock of hair on the top, and this was braided with black silk thread to make a tail. In the winter time he looked very fat because he wore several quilted coats one on top of another. A very cold day is called in China "a three coat cold day."

Wung Foo had a little sister who was dressed almost like her brother, but her trousers hung loose like a divided skirt. She could not run about and play because her feet were bound. She had to lie on cushions on a bamboo couch all day long. Often she cried with pain. Then grandmother would tell her a fairy story and she always said, "The mandarin's son married the beautiful maiden because she had small feet." The Chinese call tiny feet, "Golden Lilies," because an old story says that many years ago a Chinese maiden had such tiny feet that wherever she trod lovely flowers sprang up and bloomed.

Wung Foo got up very early each morning to go to school. Schools in China are very noisy places. All the boys shout their lessons at the top of their voices. When the teacher wishes to find out if the lesson is known, each boy brings his book and gives it to the teacher. Then he turns his back and repeats the lesson as quickly and as loudly

as he can. If the boys are not making a noise the teacher thinks that they are not working. There is no A.B.C. in the Chinese language, but there is a sign for every word. As there are several thousand words, it takes many years to learn them all. Quite a number of boys leave school before they know half of the signs. A Chinese book begins at the top of the last column on the last page, and it goes backward till it ends with the first column on the first page. For writing, each boy has an ink slab on which to mix his dry ink with water. He has also a brush and a cake of dried ink. He uses paper for his writing.

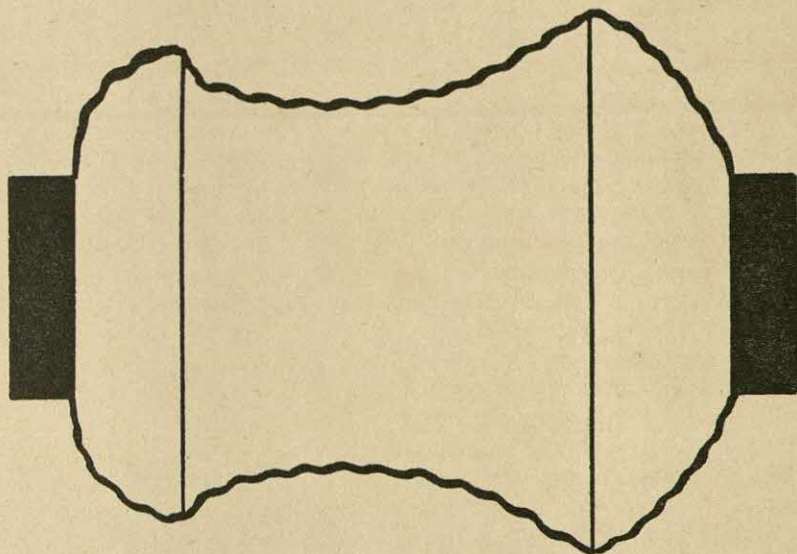
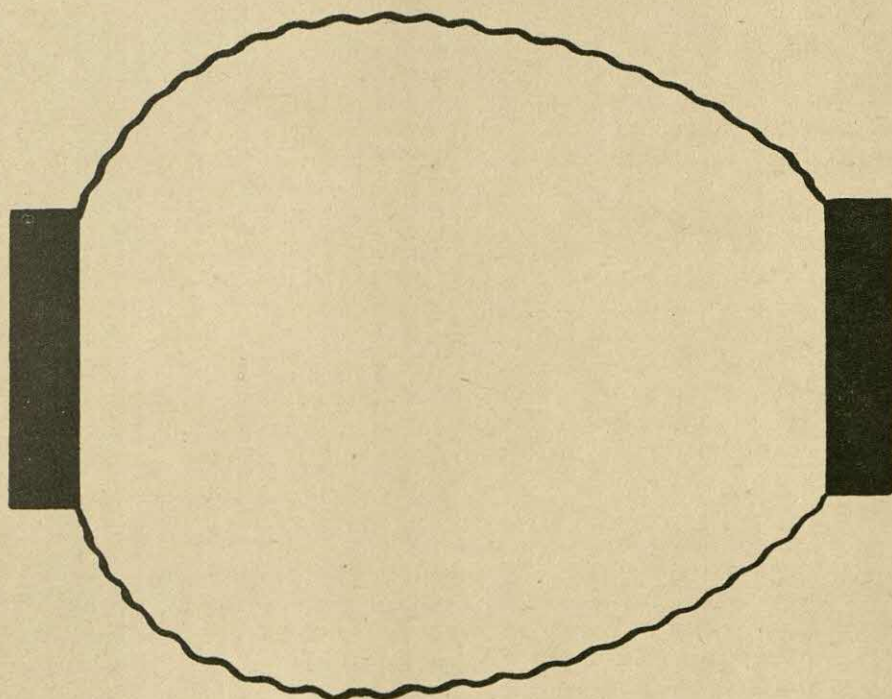
A boy learns his numbers from an abacus, which is like a ball frame. He has to reckon very quickly on his abacus. Banks, big stores, money exchanges, and counting houses all use the abacus for quick reckoning.

At ten o'clock the boys go home to breakfast, then back to school again till four o'clock, when they go home to dinner. Wung Foo always had a good dinner ready for him—bird's nest soup, fish, ducks' eggs, chop suey, and of course, rice. Each dish was served in a little bowl. Instead of a fork he used chopsticks. Do you know why he did not need a knife?

When bedtime came Wung Foo went to the men's side of the house to sleep. He always pulled the warm quilt over his head if grandmother had told him stories before bedtime. He thought about the goblins and dragons and felt rather frightened in the dark.

In the morning there were plenty of noises to waken him,—watchmen telling the hours on bamboo drums, beggars beating on the gate with sticks until a servant gave them rice, peddlars calling out that they had fish and ducks, fruit and eggs to sell. Wung Foo quickly dressed himself and was soon ready for school again.

Wung Foo's holiday.—We have heard that Chinese boys work very hard at school all the week, now we shall hear about their holidays.



TRACE-OUT FOR FRIEZE—CHINESE LANTERNS
Trace this Drawing for part of the Frieze, Picture No 46.

The chief holidays come at New Year in February, when everyone celebrates his or her birthday. The feast lasts for eight or ten days. Everyone eats New Year cakes. These are made from rice flour and water. The cakes are not baked but they are soaked in wine or syrup. The houses are cleaned and decorated with lanterns. The shops are filled with toys for the children.

Another holiday comes in October. This is called Kite Flying Day. It is a great day for the men and boys both old and young. The Chinese make very wonderful kites. They use thin strips of bamboo, brightly coloured Chinese paper and rice paste. Bamboo is used because it is light and strong and bends easily. All kinds of shapes are used for kites—dragons (fear-some looking ones made of red and yellow paper), gold and silver coloured fish, blue butterflies, and red and blue box kites. The men and boys—grandfathers, uncles, fathers, big boys and little boys—all go to the nearest open space, and then the fun begins. Sometimes they use fighting kites which have little knife blades fixed on the strings, the idea being to cut the string of another to make him lose his kite. These kite fights are very exciting and cause a great deal of fun and noise.

We must not forget the fireworks which form part of all Chinese festivals and holidays. During these times crackers pop, snap, and bang, all day long.

One day during New Year holiday, Wung Foo went on a river journey with his father, the rich silk merchant. The boat was some distance from their home, so they rode to the river side in a wheelbarrow. This river, the Canton river, is very wide. It is so wide that there is room for sailing boats in the middle and for streets of houseboats along the banks. Whole families, including grandparents, live in these sampans, —as the houseboats are called. They are only 15 to 20 feet in length. There is not much room for so many folk, but they

are very poor and cannot afford to pay for a land house. They pay no rent, and do very little work—just enough to buy rice. They catch fish, and take a trip on the river whenever they please.

As Wung Foo's ship which was a sailing junk, sailed up the river, he saw the men fishing from the houseboats, and the women washing their clothes in the river. The small children were playing on the decks. They had little wooden barrels tied to them. If the children fall into the water the barrels keep them afloat until they are rescued. The girls on the houseboats had big feet, not *Golden Lilies* like Wung Foo's little sister. The boat girls have to work as soon as they are old enough, hence their feet are never bound.

Further up the river Wung Foo saw some boys and girls picking cotton bolls, others were picking tea leaves, and others were gathering mulberry leaves to feed the silkworms. All these were poor children who lived in huts, and had rice and fish to eat and very poor tea to drink. Even the poorest people in China do not drink water for they have no pure drinking water as we have. Along the country roads there are small shelters that look like tiny sheds. They are made from bamboo poles and are thatched with rice straw. Inside each of these the traveller finds a large earthenware jar filled with green tea. By the side of the jar is a bamboo dipper. The jar is the same shape as a ginger jar, but much larger. The people in the nearest village keep the jar filled with tea and any traveller may drink freely.

All this time Wung Foo and his father had been sailing up the river. Later on they came to the flooded land where they saw men and women and older boys and girls planting out rice plants. When he reached home again after seeing so many poor people hard at work, Wung Foo made up his mind to work harder than ever at school. He hoped one day to be a rich merchant, like his father; perhaps he might even be a mandarin, like the one grand-

mother told about, the mandarin who married a lovely maiden and lived happily ever after.

PRINCIPAL EXPORTS

In China they wear pigtails,
As pirates used to do.
In Asia they have elephants,
And in the Congo, too.

In Holland they have windmills,
In Ceylon they grow tea.
And in the South Sea Islands
There is a breadfruit tree.

In England there are rabbits,
In Greenland they make lard.
In Java there are turtles;
Geography isn't hard.

Marchette Gaylord Chute

XXXIX. AUSTRALIA

Description of Picture No. 47.—The picture on the next page shows an Australian child carrying one of the native bears having a baby on its back. The native bear, called the koala, is an antiquated form of Australian fauna, and no relation to the true bears or sloth family. The young of the koala is born singly in a tiny, immature state, and is kept in the mother's pouch for six months, when it comes out fully furred and about six inches long. From that time until her baby is a year old, the mother will carry it on her back, and clasp it in her arms when sitting.

As can be seen, the koala bear is a fascinating and lovable creature. It is of a harmless, tame and timid disposition. Its unique features are a prominent, black, rubbery nose, large bushy ears and the absence of a tail. The koala is fully grown at four years old, and may live to fifteen years or more. It lives upon the leaves of

certain eucalyptus trees. Koalas seldom drink, but a feed of dirt is a regular item of their diet. The name "koala" is an aboriginal term, said to mean "I do not drink" or "nothing to drink." The animal is sturdily built, with powerful limbs and stout claws, enabling it to climb with agility. The fur may be grey, fawn, blackish or brown, with white underparts.

The koala bear has disappeared from the bush, but is kept under natural conditions at Koala Park, near Sydney. This sanctuary is conducted solely for the welfare of the koala, and operates under special licence from the State Government. Partly owing to the curious nature of its food, and to its susceptibility to cold, the koala bear has not been successfully reared in captivity in England.

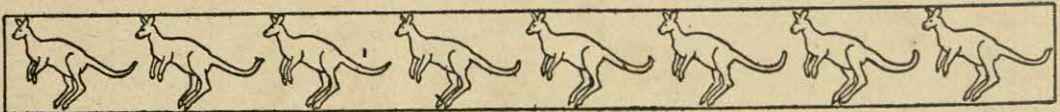
The border under the picture shows a number of kangaroos; a trace-out of one of these is given on page 1321.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 47.—The children should describe and discuss the picture:—1. Tell what the boy is holding. 2. Tell what the bear has on its back. 3. What is the colour of the little bear? 4. Describe its ears. 5. Describe its nose.

6. Describe its eyes. 7. Say the name, *ko-ala*. 8. Tell what you see in the border under the picture. 9. Say the name *kan-ga-roo*.

Missing words.—Write several sentences on the blackboard, or preferably on cards,



A LIVE TEDDY BEAR

Drawing in Outline of Picture No. 47 in the Portfolio

and let the children rewrite the sentences adding the missing words:—

1. The tree bear lives in the land of ——— (*Australia*).
2. The bear carries its baby on its ——— (*back*).
3. It is as big as a fat pussy ——— (*cat*).
4. It eats gum tree ——— (*leaves*).
5. A man brought two bears to the ——— (*Zoo*).
6. The bears caught cold and ——— (*died*).
7. The animal in the border is a ——— (*kangaroo*).

Reading and drawing.—Write on cards directions for drawing, and distribute the cards among the children:—

1. Draw a tall tree.
Put a bear on the trunk of the tree.
Put a little bear on its back.
2. Draw a man.
Put a bear climbing up his leg.
Put a bear on his shoulder.

Picture cards and a scrapbook.—Let the children bring from catalogues and magazines pictures of things relating to Australia—animals, birds, fruit, trees, plants, buildings, etc. Cut out and mount the cards with the name printed under each. Prepare *Flash Cards* relating to the pictures, and as each is in turn exhibited let the children fetch the appropriate card from the card box. The older children can make scrapbooks with their pictures.

Snapshot drawings.—Draw on cards two or three different creatures found in Australia; e.g., *kangaroo*, *koala*, *emu*. Mount the drawings on cards and cut out the silhouettes. Give the children drawing materials, then exhibit for a few seconds one of the cards, and let the children draw their impressions of the shape exhibited.

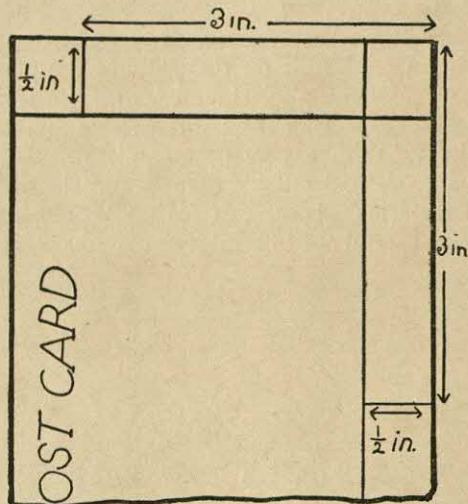
Descriptive words.—Let the children fill the gaps in the following sentences with suitable descriptive words:—

1. A sheep is covered with — (soft) wool.
2. A kangaroo runs with — (long) hops.
3. A kangaroo has — (long) hind legs.
4. A kangaroo has — (short) forelegs.
5. A newly born kangaroo is very — (small).
6. A koala has — (soft) fur.

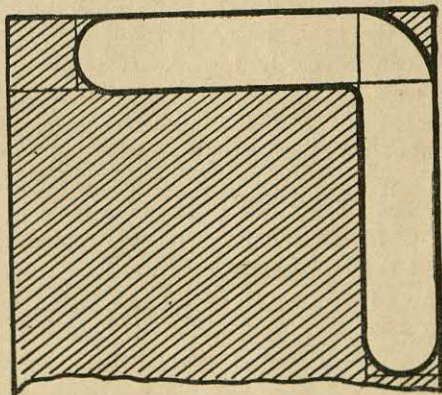
Put together.—Write the following lists on the blackboard; let the children write the first list and put the second list in order: e.g., *Kangaroos hop*.

Kangaroos	fly
Sheep	creep
Koalas	hop
Birds	climb
Snakes	walk

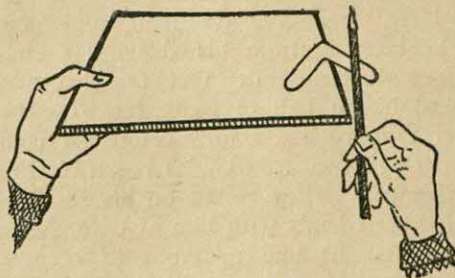
Cardboard model—boomerang.—A post-card of medium thickness is the best material to use for a cardboard boomerang. A further



1. plan of boomerang on corner of postcard.



2. how to cut boomerang.



3. how to use boomerang.

advantage of using a postcard is, that the edges of a corner can be made the correct shape and smoothness for the outside edge of the boomerang.

To plan a boomerang, draw an accurate margin $\frac{1}{2}$ in. wide on two sides of the postcard. Measure 3 in. along each margin from the same corner and draw lines across, Fig. 1. With a pencil, smoothly round off the inside and outside corners and the ends of the arms, Fig. 2. Cut out the boomerang, being careful not to bend it or to make jagged edges.

To use the boomerang, place it on a flat board or book as shown in Fig. 3., and sharply flick it off with a pencil. The boomerang should sail in a circle and return to the owner. Any failure to do this is due to the cardboard being too heavy or to the boomerang being roughly shaped or cut. The teacher may plan out two boomerangs on each postcard and cut the postcards in half, giving a half to each child. Children who are old enough to use scissors well may cut out their shapes and use them as templates for making more.

GEOGRAPHY TALKS

THE KOALA OR TREE BEAR OF AUSTRALIA

THE dearest, prettiest little creature belonging to the Australian bush is the koala bear. It is quite harmless and can be easily tamed. It is about as big as a fat pussy cat, has the quaintest round face, and eyes like saucers. We cannot see koalas at the London Zoo because our country does not suit them. Those of you who "listen in" to the Children's Hour will perhaps remember the Zoo man's talk about the two koalas that lived for a short time at the Zoo. In case you did not hear it or have forgotten about it, here it is:—

One day a man called to ask the Zoo man if he would like some koalas.

"Koalas!" cried the Zoo man, "I should just think so. Where are they?"

"Here," answered the man, and as he spoke he took from his shoulder a small sack and opened it. Out tumbled what looked like a ball of fluffy fur. The ball soon unrolled itself and before he could say "Oh!" two little koalas began to climb up his legs. They rested on his shoulders and made friends with him at once. When asked how he had managed to keep his pets alive during the voyage from Australia,

the man said that he had brought plenty of food with him, and as the weather was warm all the way home, the koalas had enjoyed the best of health.

The Zoo man put them in a warm house and sent a notice to the newspapers asking for "gum leaves" to be sent to the Zoo. Many kind people living in Devon and Cornwall sent leaves from their gum trees, and the koalas were well supplied with food. But unfortunately our winter time corresponds with Australian summer time, and the little bears shed their warm woolly coats during our cold winter instead of their own warm Australian summer. Sad to say they caught cold, and although the Zoo people did all they could for them and nursed them carefully, the poor little bears died. Since then there have been no more koalas brought to the Zoo.

How Joan and Peter saved the koalas.—This story tells how two children saved some bears that lived in the bush near their home.

On a farm near the Australian bush there lived two children called Joan and Peter. Many gum trees grew in the bush, and among the branches lived the koala bears. Joan and Peter loved the little bears

and the bears loved them and would come when they called. The children had taught the bears to play hide-and-seek with them. One day a letter came to the farm from two very clever men who wished to visit the bush to collect specimens of bush animals alive or dead.

"When are they coming?" asked the mother.

"To-morrow morning," answered the father, "and I am very busy. The children can show them all they want to see in the bush."

When the children heard this they looked at each other, but said nothing. Then, as soon as they got away from home, they found plenty to say.

"Bush animals, alive or dead," said Peter, "what do you think about that, Joan?"

"I think it means bears," answered Joan. "What shall we do?"

"Well, there's only one thing to do," said Peter, "we must warn the bears and tell them to hide."

"Oh, yes," agreed Joan, "we can do that, and then the bears will be safe."

The next morning the men arrived with guns and a dog. "We are very anxious to get some tree bears," they said. "Do you think we shall be successful?"

"Oh, yes," said father, "the children can show you where they live. There are plenty not far away."

While mother fed the visitors with some of her home-made cakes and a big pot of tea, Joan and Peter slipped away to the bush to warn the bears. But the silly little things did not seem to understand. The sun was shining and they wanted to climb up and down the trees. But at last the children managed to chase them all up to their beds in the forks of the trees. The last head had just popped out of sight when the two men appeared. Running in front of them was the dog, a very sharp fox terrier. As soon as he got close to the children the dog attached himself to Peter.

"Now, children, lead on!" cried one of the men.

"Lead on!" whispered Joan to Peter, "we'll lead them on." And sure enough they did.

They hurried the men through paths and across clearings, on and on and on, but not a sight of a bear did they see. "Farther on, farther on!" shouted the children, for by this time they were well ahead of the two men. The doggie had forsaken his masters and was still keeping close to Peter.

"How strangely Nick is behaving to-day," said one of the men. "He generally enjoys a bit of hunting when he comes out with us."

"Yes," answered his friend, "he seems to have taken a fancy to the boy. He has been following him all the morning."

After a time the men began to feel tired and hungry. They called the children and when they arrived it was time for lunch. After a short rest they went on again, the children keeping well ahead all the time.

Quite late in the afternoon the men suddenly discovered that the children and the dog had disappeared. They called and called, but no answer did they get.

"I think we had better make our way back to the farm," said the elder of the two, who by this time was feeling very cross.

"All right," said the other, "I'm agreeable." But when they turned round to go back they found themselves lost. All the paths looked alike. They did not know which one to take, and it was beginning to get dark. By this time they were both feeling very cross, very tired and very hungry. The children, however, were feeling very happy. They got home in time for tea and when asked about the visitors replied, "Oh, they are following. They ought to be here soon."

As the doggie was with the children, the father and mother thought the doggie's masters could not be far away. But as it

grew later and darkness fell they began to be anxious. "How far away did you leave them?" asked father.

"Only in the second bush," answered Peter. "They are clever men, they ought to be able to find their way home."

"You should have stayed with them all the time," said mother, "the poor men are lost."

Then father and his men formed a search party and before long the bush echoed with coo-ees. At ten o'clock that night two tired, hungry men sat down to a good supper.

"No bears in the bush," said father, "there seem to be plenty when the children go by themselves."

"Ah!" said the younger man, "I wonder——" and then stopped.

"Dear me!" said the elder one, "strange things happened in the bush to-day, and the strangest of all was our dog Nick's behaviour. He stayed with Peter all day and did not go off hunting once. Strange, very strange."

On their way to the sleeping porches Joan said to Peter, "Why did the doggie follow you and not his masters?"

Peter laughed and said, "I took a piece of fresh meat with me. It was the meat that Nick was after, not me." Peter did this because he was afraid the doggie might hunt about and find a bear that had forgotten to hide itself.

The visitors returned to town next day and reported that the tree bear was fast disappearing from the bush and no specimens had been obtained. Joan and Peter could have written a very different report.

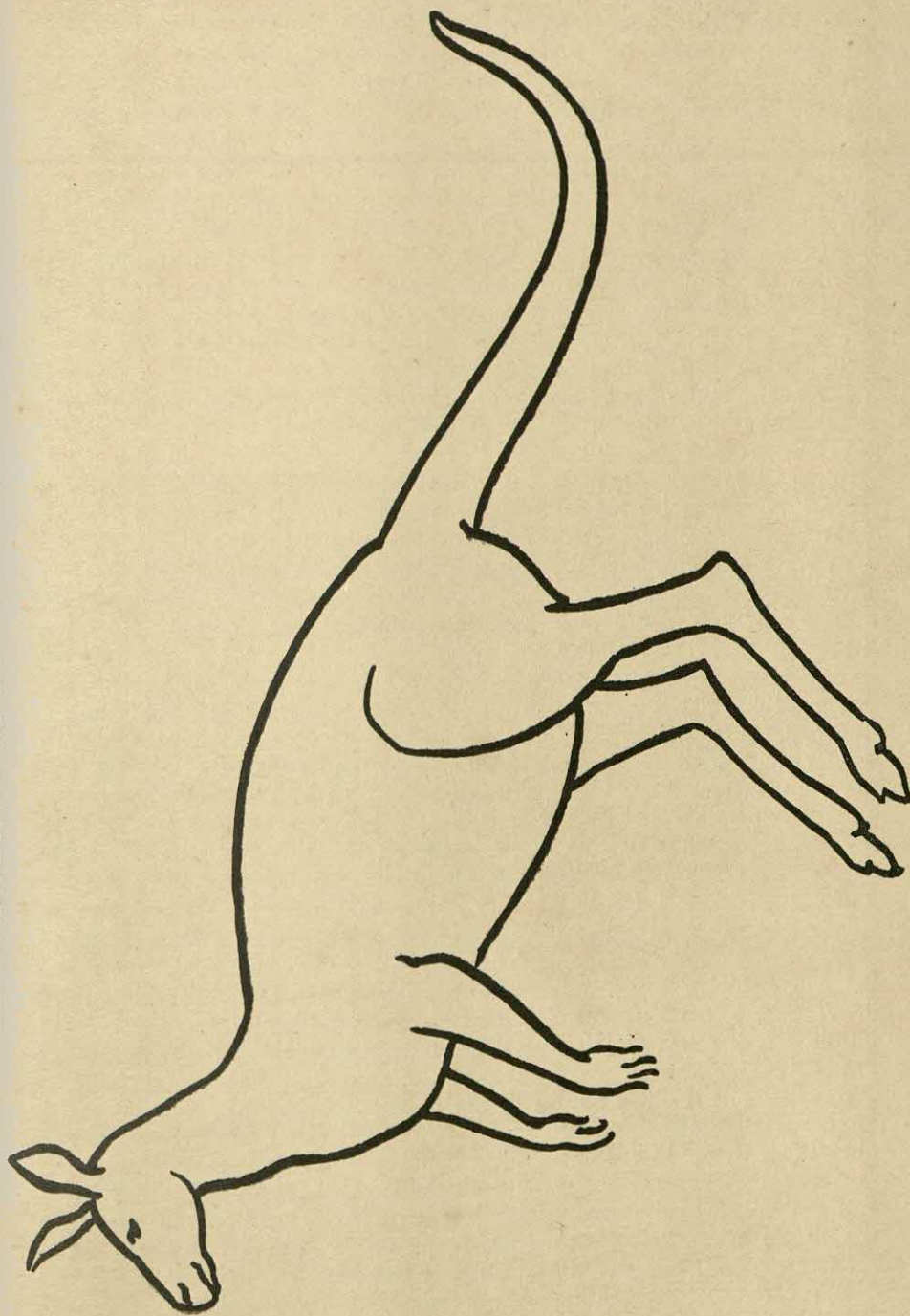
The kangaroo.—The kangaroo is a strange looking animal. It has very long hind legs, very small front ones and a long, powerful tail. When startled, the kangaroo stands perfectly erect on tip toes and tip tail. It does not remain long in this position, just long enough to see where danger threatens, and then it "hops" away. A large kangaroo can hop from fifteen to thirty feet when in a hurry.

The kangaroo mother carries her baby about in a pouch for months. A newly-born kangaroo is very tiny; he is smaller than a mouse and not a bit like his father or mother. Then he grows, and when he is about twelve inches long he really looks like a kangaroo. He peeps in and out of the pouch like a jack-in-the-box as he grows bigger and more curious about the outside world. When she thinks her baby is old enough, mother takes him out of her pouch and sets him on his legs. He is very shaky at first, but mother steadies him with her paw, and after a few lessons he is able to stand and take a few hops. But until he is able to travel quite quickly, mother bundles him into her pouch when danger threatens and hops with him to safety. Kangaroos eat great quantities of grass, that is why the sheep farmers are not very fond of them.

THE STORY OF THE GOLDEN FLEECE

IN days gone by the ancient Greeks believed that the fleece of a wondrous sheep, a fleece of pure gold, was nailed to a tree, which grew in a sacred grove on the shores of the Black Sea. So precious was the Golden Fleece that it was guarded by a dragon who never slept either by day or by night, and also by monstrous bulls which could breathe out fire. The fleece had hung untouched for many years, until at last a brave youth named Jason made a vow that he would go to the Black Sea and get the Golden Fleece. He first built an enchanted ship called the *Argo*, and when it was ready, he and other brave youths who wished to accompany him, set sail. They called themselves *Argonauts* because they sailed on the *Argo*.

The voyage was long and dangerous, but at last Jason and the Argonauts reached the land of the Golden Fleece. The king of this land told Jason, that before he could obtain the fleece, he must capture the fire-breathing bulls, and yoke them to



TRACE-OUT FOR FRIEZE—KANGAROO
Trace this Drawing for part of the Frieze, Picture No. 47.

a plough. With them he must plough a certain field, and then sow it with dragon's teeth. From the dragon's teeth armed warriors would spring up and try to slay him. After fighting with them and putting them all to death, he must kill the terrible dragon which lay beside the Golden Fleece keeping watch by day and by night, and never sleeping. Although these were hard tasks, Jason was ready and willing to perform them. The king's daughter, Medea, who had quickly fallen in love with him, helped Jason with her magic. First of all she gave him a magic ointment which protected him from the fiery breath of the bulls. Then, as the dragon's-teeth warriors sprang up from the ground, more magic made them turn on each other. They fought and fought until not one of them remained alive. With a magic potion the dragon was put into a deep sleep. While he slept, Jason drew near and with a blow from his sword cut off the monster's head. Then, seizing the Golden Fleece, Jason fled with Medea to the good ship *Argo* where the faithful Argonauts awaited them. Hoisting the sails they started for home. The wind was favourable, and they landed safe and sound on their own shores.

THE "GOLDEN FLEECE" OF AUSTRALIA

THE Australian "Golden Fleece" is very different from the one mentioned in the Greek story. It does not hang on a tree, neither does it grow on a wondrous sheep, nor is it all of pure gold. It is the fleece that grows on an ordinary sheep like those we see in our own country. But because there are so many sheep in Australia there are also many fleeces. The wool from these fleeces has brought Australia countless millions of golden pounds. Wool rightly deserves its name, Australia's "Golden Fleece."

The sheep farms, or *runs* as they are called in Australia, are very much larger

than those in England. The paddocks, as the fields are called there, stretch for miles. The grass in them sometimes grows as high as the sheep. At other times, during the dry season, it withers and dies. When this happens, the sheep are taken to the paddocks near the water holes, and there food is brought to them by aeroplane. Before planes were used, thousands and thousands of sheep and cattle died of hunger in Australia. It is seldom that the water supply fails. Remember that drought in Australia means "no pasture." Nowadays some of the owners of big sheep stations keep a fleet of aeroplanes to take stores and messages to the various homesteads on their estates.

The Australian sheep are shy and nervous, as they see men only five or six times a year. As the flock is so large the shepherd always rides on horseback. His dog is his greatest helper. "One dog is worth three men," according to most sheep farmers. When a dog is sent from the back to the front of a widely spread flock, he does not run round it, that would take too long, he jumps up and runs over the backs of the sheep, and so gets to the front quickly. The sheep do not seem to mind this lightning passenger. Dogs called *kelpies* are used for sheep work in Australia. They are very clever and obedient. The shepherd blows a whistle or makes signs with his hand, and the clever doggie knows just what to do. One of these dogs, a very clever one, could go into a flock of chicks, not sheep, single out one and drive it gently to a jam tin. The shepherd simply flapped his hand and the dog did the rest.

At lambing time the shepherds are busy, for all the lambs have to be marked. This is done with ear clips, one to show the owner and one to show their birth. Then tails have to be cut off, like little Bo-Peep's sheep who left their tails behind them, because fat would go into the tail and make it heavy and awkward for the sheep to carry behind it. The ear nicking and tail

cutting operations are a bit painful for the poor little lamb, but it soon forgets its troubles and runs and jumps and skips again as happily as before.

Shearing time is in August which is springtime in Australia. The shearers are men who travel from station to station cutting the fleeces from the sheep. Before shearing time the sheep are mustered and driven to the paddocks, small ones this time, near the shearing sheds. There are three fold yards and three gates. These are used for sorting the sheep. Lambs are driven into one yard, fat sheep into another and thin sheep into the third. The kelpies nip about quickly and chase the sheep into the right paddock. They work all day long without barking, obeying hand signals given by the shepherd.

The clipper is driven by electricity or a petrol motor. Shearing is done quickly. As soon as the fleece is removed the shearer throws it down. The whole fleece is in one piece; it is taken to the rolling table where after the ragged edges have been cut off, it is folded up into a ball. Then with other fleeces it is crammed into a bale and pressed down into the shape of a large parcel. As soon as it is shorn, the sheep goes to the paddock near by, where the food is good. When shearing time is over the sheep return to their large paddocks, and the bales of wool are sent to the coast where ships are waiting for a cargo. Bullock teams and camel teams are used in

parts of Australia to bring the wool in to town.

The chief points.—The chief points to notice in this account of sheep farming in Australia are:—

1. The size of the flock. Australia has the largest flocks in the world. Large flocks contain millions of sheep, whereas our flocks contain hundreds or thousands if they are very large.

2. The pastures are very wide in Australia and paddocks stretch for miles. We can walk across several English fields without covering a mile.

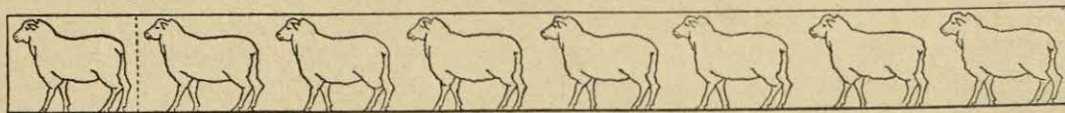
3. English sheep need feeding in the winter time when the grass is resting, but, in Australia, feeding time comes during the hot weather, when the grass dries up and withers for lack of rain.

4. Life on a sheep run is very jolly as well as healthy. Life on a home sheep farm is often rather quiet. The Australian boys and girls go to school on horseback and are away from home nearly all day. They start before 8 o'clock in the morning and reach home just before 5 o'clock. The big meal of the day is eaten at 6 o'clock. Everyone on the station works, none is allowed to be idle. The children feed the poultry and collect the eggs, help in the garden, bring in the kindling for the fire—wood fires are used on sheep stations, blue gum (*eucalyptus*) chiefly—and do a hundred and one odd jobs about the house.

XL. NEW ZEALAND

Description of Picture No. 48.—This picture shows two Maori girls, the natives of New Zealand, exchanging a greeting, which is often incorrectly described as "rubbing noses." In reality the two persons take hands and press the nostrils together, as we press lips together in a kiss. These girls are dressed in their native costume, which

is fast giving place to European clothing. The becoming native dress is made from the plant called phormium, or New Zealand flax. The flax is grown in plantations and is woven by the Maori women on rods stuck into the ground. Afterwards the garments are dyed a variety of colours with dyes made from the bark of trees.



OUR NEW ZEALAND FRIENDS

Drawing in Outline of Picture No. 48 in the Portfolio

As shown in the picture, the costume consists of a long, full kilt. A cloak is sometimes worn over the kilt, and fastened in front by strings or bone pins. The girls' hair is worn loose over the shoulders and decorated with a feather or a coloured band. Hats, shoes and stockings are not worn, though Maoris occasionally use sandals. The people have splendid physique, being tall and well-built, with handsome features,

luxuriant, dark, wavy hair and bronzed skin.

The Maori delights to deck his home with elaborate carving on porch and doorway, as shown in the background of the picture, though there is a tendency for the villages to wear a more prosaic look as time goes by.

The border under the picture shows a procession of New Zealand sheep. A trace-out of one of these sheep is given on page 1329.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 48.—The children should freely describe and discuss the picture:—1. Tell whom you see in the picture. 2. Tell how the girls are dressed. 3. Name the colours of their dresses. 4. How would you know that these are not English girls? They are called *Maoris*. 5. Tell how they wear their hair. 6. Tell what they are doing. Maoris press their noses together, instead of their lips, when they kiss. 7. The girls are standing outside a Maori house. Tell what you see on the walls of the house. 8. What is the funny little man made of? 9. What do you see in the border under the picture?

Choose the right word.—Write the following on the blackboard or on cards and let the children rewrite the sentences, choosing the right word to complete each sentence by reference to *Picture No. 48*:—

1. Men travel from England to New Zealand by (*bus, ship, train*).
2. The people of New Zealand have (*yellow, white, brown*) skin.
3. The girls in the picture wear (*skirts, coats, cloaks*).
4. Their skirts are made of (*silk, wool, grass*).

5. Instead of kissing, they press their (*heads, noses, ears*) together.
6. The funny little man on the post is made of (*wood, stone, glass*).
7. The border under the picture shows some (*cows, lambs, sheep*).

A "Yes and No" game.—In this exercise for the Fives the children answer either *Yes* or *No*:—1. Do cows give us wool? No. 2. Do pigs give us wool? No. 3. Do sheep give us wool? Yes. 4. Do pigs give us mutton? No. 5. Do sheep give us mutton? Yes. 6. Do sheep eat bread? No. 7. Do sheep eat pudding? No. 8. Do sheep eat grass? Yes. 9. Do cows eat grass? Yes. 10. Do boys eat grass? No.

Word books.—Let the children make their own books with decorated covers (see page 1006) and write in them the names of things mentioned in their talks about New Zealand.

Writing letters.—In connection with all of the geographical pictures, the children can pretend that they have visited the foreign lands, and write letters home telling what they have seen. Remind them at the outset of the rules for beginning and ending personal letters—see page 69.

GEOGRAPHY TALKS

THE COMING OF THE MAORIS TO
NEW ZEALAND

THE first white people to arrive in New Zealand found the Maoris already there, but they had not always lived there, for they were formerly South Sea Islanders.

Many, many years ago, so runs the story, a young man left his home in the South Sea Islands, and sailed alone across the broad ocean till he came to a new land. He did not stay long for he found no one living there. On his return he told his people where he had been and what he had found—a new land—much bigger than his island

home. Most of his friends laughed at him and would not believe his story, but a few believed and thought that they would like to live in the new land far away. Many years passed, then a number of islanders decided to go on a voyage of discovery. They got ready their canoes, large double ones joined together by platforms on which deck houses were built, and single ones which were 100 to 150 feet long. Paddles were used to drive them across the ocean. Paddles are short, broad, spoon-shaped oars. On board the canoes with the men were women and children, dogs and cats. For the voyage, water was stored in calabashes and the food consisted of roots, dried fish and coconuts. Sweet potatoes were taken to plant in the new land. During the voyage the heavy rain showers helped to renew the store of water. Being clever fishermen the adventurers were able to catch fish on the way.

Shortly after their journey began they noticed that a big white fish was swimming near them. It was larger than any they had ever seen. "This must be the king of all fish," they said to each other. The voyage was long and they often felt tired and disheartened, but somehow or other the sight of the big fish leaping in and out of the water and playing round the canoes, always cheered them. "It must be a god," said an old chief, "and it has been sent to protect us and guide us safely to our new home." Sure enough, the fish stayed with them until the new land was reached, and then it made its home between the North and South Islands of New Zealand, where it spent the rest of its days guiding the ships and fire canoes (steamers) of the Pakeha (white man).

Pelorus Jack.—Pelorus Jack, the big fish who, the Maoris say, came to New Zealand with their ancestors, lived for many years between the North and South islands. In 1872 the captain of a sailing ship first noticed him, and he was last seen in 1912. Jack always kept to the same beat. Day and night, wet or fine, he could be seen

swimming close to each ship as it went through the French Pass. Jack was very playful and jumped about in the sea, much to the delight of all who saw him. Before going to bed the passengers travelling near his beat always asked to be called whenever Jack was sighted, and they would get up in the middle of the night, rather than miss seeing him. Being whitish grey in colour, and fifteen feet long it was not hard to recognise Pelorus Jack.

One day a very foolish person tried to shoot Jack, but luckily he did not succeed. This attempt on the life of their favourite made the people of New Zealand very angry, and the Government passed a law to protect Pelorus Jack. The law stated that any one attempting to harm Jack would be fined £100. After that, no one attempted to capture him and he continued to pilot the ships until 1912, when he disappeared and has never been seen again.

CAPTAIN COOK

MANY years after the Maoris settled in New Zealand, Captain Cook paid a visit to this far-off land. He gave names to some of the capes and bays.

When Cook's ship, *The Endeavour*, was nearing New Zealand, the first one to sight land was a boy named Nicholas Young. The point of land that he saw was therefore called *Young Nick's Head*.

At *Cape Kidnappers* the Maoris had tried to carry off Cook's native boy in one of their canoes. Shots were fired from the ship and one of the "kidnappers" was killed. The others in their fright allowed the prisoner to jump overboard and he quickly swam back to the ship.

The Maoris ran away from the noise of musket shots at *Cape Runaway*.

At *Poverty Bay* Captain Cook was unable to get fresh stores of food, but he got all he needed further north at the *Bay of Plenty*.

The last point of land he saw on leaving he called *Cape Farewell*. Captain Cook paid more than one visit to New Zealand. On one occasion, when his boat's crew rowed ashore, the Maoris, who had never seen white men, thought that they were goblins. This was because they rowed with their backs towards the shore, English fashion, and according to Maori belief only goblins have eyes in the backs of their heads. (Maoris paddle their canoes facing the direction that the canoe is taking.) When these strange creatures landed on the beach, the natives started to run away and the children hid in the bush. Seeing that these "goblins" walked about peaceably picking up stones, gathering grasses and eating oysters, the Maoris said to each other, "Perhaps these white goblins are not like our goblins." Coming forward they offered the strangers sweet potatoes and roasted cockles. The white "goblins" took the food, smiled at the natives and patted the heads of the children, who had ventured out of their hiding places.

One day some of the boys were taken by canoe to visit the magic ship. When they arrived on board they felt rather frightened. Wrapping their flax cloaks round them they sat close together on the deck, not daring to move for fear that they might be bewitched and never see their homes again. But they watched everything that happened and very soon discovered the one who seemed to be "chief goblin." This was, of course, Captain Cook. Presently he came up to them, and patted their heads. Taking from his pocket a large nail he held it up in front of them. All of them, excepting one, sat and stared. The one exception, whose name was Taniwha, laughed at the "goblin" and the nail was given to him. After drawing lines and shapes on the deck, the "goblin" made signs to Taniwha to show that he wished him to draw the shape of the land near his home. The boy easily understood and made a little drawing. The "goblin" smiled and allowed him to keep the nail. He kept it for many years and wore it round his neck as a sacred charm.

Captain Cook gave the Maoris "seed" potatoes and the seeds of cabbages and turnips. The potatoes grew well and one careful tribe, instead of eating the first crop, saved the whole of it for seed.

THE MAORIS

WHEN Captain Cook first visited the islands, he found the natives living together in villages fenced round with boughs and trees lashed together. He said that they were tall, dark-skinned people, with black hair, thin black beards and white teeth. They tattooed their faces and bodies in wonderful patterns, and wore ornaments of stone, bone, and shells in their ears and about their necks. The men generally wore long white feathers stuck upright in their hair.

The Maoris are clever people. Most of them can now read and write, and their children attend school. Those who still live in the villages have learnt the ways of the white settlers. Some own large herds of sheep and cattle, others cultivate the land. Their favourite food crop is the sweet potato. They are fond of pork, and they eat a good deal of fish, which is caught in abundance in the rivers and lakes. Their cooking is now done in English fashion, but in the North Island, where Maoris mostly live, there are some hot springs, and when a steam hole is near, the Maoris use it for cooking their food. The hot springs, too, are useful in other ways, for in them women wash their clothes and the people bathe.

Most of the Maoris to-day dress like the English, but at one time they made all their own garments from the strong fibres of a plant called New Zealand flax, which grows luxuriantly in that country. They grew the flax, and wove themselves clothes on rods stuck into the ground. Afterwards they dyed the garments brown and black with dyes made from the bark of trees. Some of the Maoris still make flax garments to wear on special occasions. The clothing is in two

parts—cloaks or capes which are hung round the shoulders and fastened in front by strings or bone pins, and skirts that are tied round the waist. They do not wear hats or shoes or stockings with native dress, but they sometimes wear sandals to protect their feet. The Maoris are clever at carving wood and stone. The fronts of their *whares* or houses are often carved, and they also make quaint little figures out of greenstone to sell to visitors. These greenstone figures are called *tikis* or charms.

The Maoris are very clever canoe voyagers. Their canoes are hollowed out of the trunks of trees. They sail them with great skill, and they are good swimmers as well. Besides swimming and sailing, they like football, cricket, shooting and any kind of life in the open air.

Singing and dancing play a large part in their lives. When visitors go to see the wonderful hot springs, the Maoris in some of the villages dress up as they did in days gone by and perform a war dance. They stamp their feet and shout loudly and pretend to rush upon an enemy. The girls dance holding *pois* in their hand. A *poi* is a ball made of flax wound round and round like a ball of wool. It is fastened securely and an end is left which is long enough to allow the ball to hang a few inches from the hand. The girls sing a tune, keep time with their feet and twist the *pois* round and round and backwards and forwards. This is doing three things at once.

When two of the older Maoris meet, they clasp hands and press noses. The English and Maoris are very good friends and both races are proud to belong to such a fine country as New Zealand.

NEW ZEALAND TO-DAY

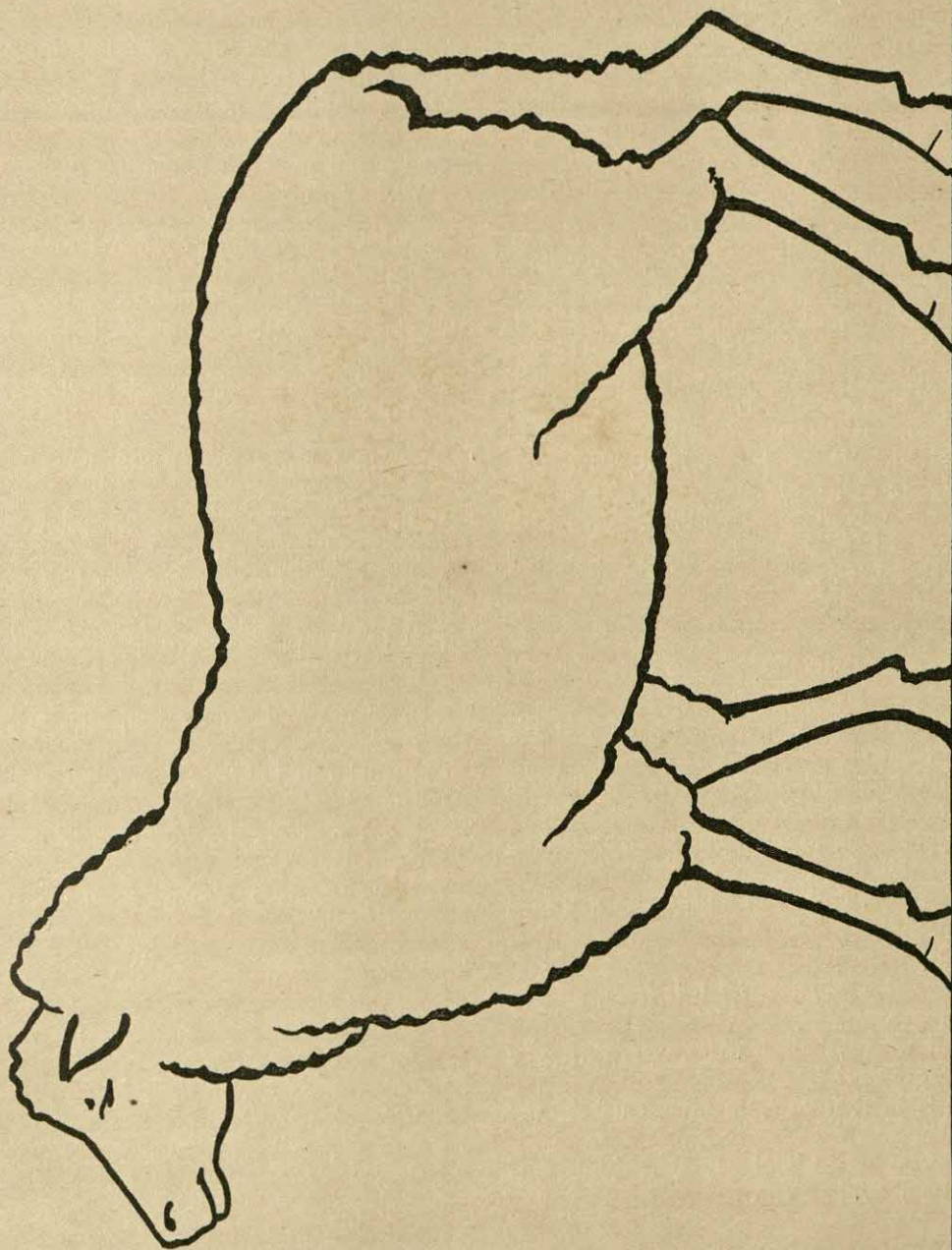
NEW ZEALAND has changed in some ways since the Maoris first arrived there. It is still a bright sunny land, warmer in the North Island than in the South Island. The mountains, rivers,

lakes and hot springs are there still. The forests, however, have changed. Many of the trees have been cut down and the wood has been used to build houses for the new white settlers. Sheep and cattle graze on the once wide empty spaces. Hundreds of apple orchards can be seen in both the North and South Island. Towns have been built with good roads and fine shops. Factories are kept busy all the year round making butter and cheese, most of which finds its way to shops in England. Bee farms are wonderful places where the busy bees bring the stores of honey they gather from the flowers which bloom in the bright sunshine of New Zealand.

New Zealand is on the other side of the world from England. The nearest country is Australia, which is distant about a four days' journey by sea. When we are in bed, the boys and girls in New Zealand are having their day time. The long holiday—mid-summer—comes at Christmas time. The schools "break up" just before Christmas Day and re-open at the end of January or the beginning of February. Christmas Day is always bright and sunny, and every one is out-of-doors. There are picnics, bathing parties, tennis and cricket matches, and last, but not least, boating and sailing.

There are not many factories in New Zealand, and as the people need clothes to wear and things for household use, English factories make these goods and the ships carry them. From England the ships take knives, forks and spoons, plates and dishes, boots and shoes, material for clothes, motor cars, tools, machinery, railway goods, new ships, books and toys. In return for these things New Zealand sends to England butter and cheese, wool, honey, apples, frozen meat and Glaxo.

The kiwi.—The kiwi is a New Zealand bird about the size of a goose with very small wings and no tail. Its feathers which are long and hairlike, cover up its wings, and it is unable to fly. It has a very long beak with nostrils at the tip, such as no other



TRACE-OUT FOR FRIEZE—SHEEP
Trace this Drawing for part of the Frieze, Picture No. 48.



KIWI

living bird has. It sleeps in the daytime, and feeds at night on worms and insects. The hen lays, as a rule, one egg which is very large for a bird of her size. The egg often measures five inches in length and three inches across. The male bird hatches the egg. Kiwis are harmless and timid birds. The Maoris do not hunt them now. Kiwis are under the protection of the New Zealand Government and no person is allowed to take an egg or to harm a kiwi in any way.

BIG STEAMERS

"Oh, where are you going to, all you Big Steamers,

With England's own coal, up and down the salt seas?"

"We are going to fetch you your bread and your butter,

Your beef, pork, and mutton, eggs, apples, and cheese."

"And where will you fetch it from, all you Big Steamers,

And where shall I write you when you are away?"

"We fetch it from Melbourne, Quebec, and Vancouver—

Address us at Hobart, Hong-Kong and Bombay."

"But if anything happened to all you Big Steamers,

And suppose you were wrecked up and down the salt sea?"

"Then you'd have no coffee or bacon for breakfast,

And you'd have no muffins or toast for your tea."

"Then I'll pray for fine weather for all you Big Steamers,

For little blue billows and breezes so soft."

"Oh, billows and breezes don't bother Big Steamers,

For we're iron below and steel-rigging aloft."

"Then I'll build a new lighthouse for all you Big Steamers,

With plenty wise pilots to pilot you through."

"Oh, the Channel's as bright as a ball-room already,

And pilots are thicker than pilchards at Looe."

"Then what can I do for you, all you Big Steamers,

Oh, what can I do for your comfort and good?"

"Send out your big warships to watch your big waters,

That no one may stop us from bringing you food."

"For the bread that you eat and the biscuits you nibble,

The sweets that you suck and the joints that you carve,

They are brought to you daily by all us Big Steamers—

And if any one hinders our coming you'll starve!"

Rudyard Kipling.

HELPS TO BIBLE TEACHING

By E. R. APPLETON

I. THE GEOGRAPHY OF PALESTINE

The build of the country.—The land of Palestine is strangely made. It consists of two parallel ranges of mountains, running north and south, with a valley between. The hills are a continuation of the Lebanon and Anti-Lebanon, and the lines are carried southwards on each side of the Red Sea, and even down into Africa. The valley between them is known to geographers as the "Great Rift," and it reaches its lowest depth in the Dead Sea, whose surface is 1,300 feet below sea level.

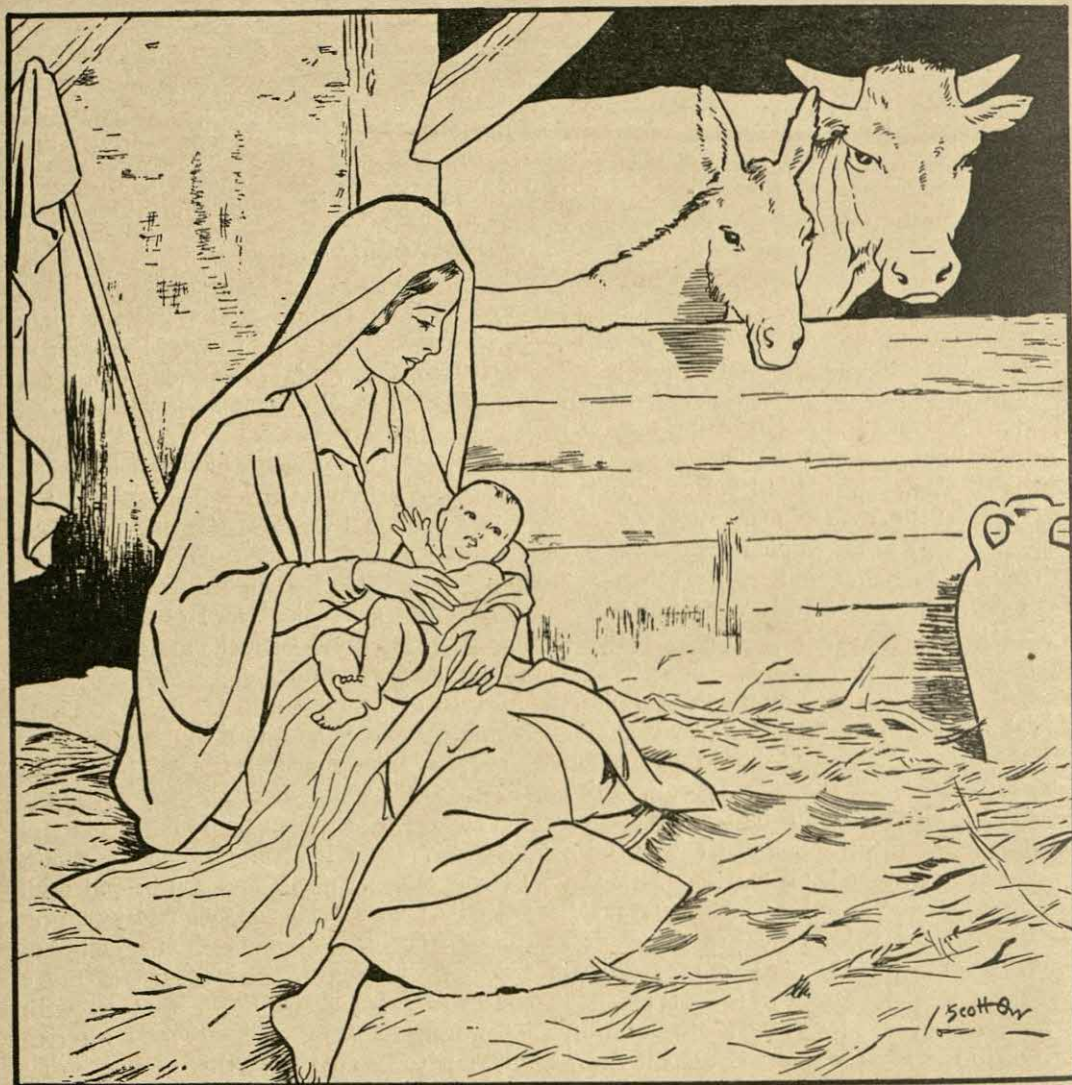
The eastern range, now known as Trans-Jordan, is fairly continuous, being broken only by two or three river valleys. There are three main streams, the Arnon, which runs into the Dead Sea, the Jabbok, which meets the Jordan about half-way between the Dead Sea and the Sea of Galilee, and a river not mentioned in Scripture, known to-day as the Yarmuk, which enters the Jordan not far below the Sea of Galilee. This eastern range is higher than the western, and there are points from which it is possible to look right over as far as the Mediterranean, known to the Hebrews as "The Great Sea."

The western range, which constitutes Palestine in its narrow sense, is broken about the level of the Sea of Galilee by a broad and fertile plain commonly called the Plain of Esdraelon, with the battlefield of Megiddo (Armageddon). It runs north-westwards from the Sea of Galilee, practically to the Mediterranean, and is bounded on its south-western side by a subordinate range of hills which ends in the great headland of Mt. Carmel (famous in the story of Elijah). There are several passes through the western range, the easiest being that which was

known in Old Testament times as the Plain of Dothan. The Plain of Esdraelon narrows as it drops towards the Jordan, and the south-western end of it is known in the Old Testament as the Valley of Jezreel, dominated by Mt. Gilboa where Saul and Jonathan met their death. At the point where the valley reaches the Jordan is a small plain dominated by a site where now stands the town of Bethshan. Opposite to this place is the most convenient ford of the Jordan, and this has always been the most important of the gateways into Palestine.

North of Esdraelon, in Galilee, the range is more broken, and the country presents a series of somewhat low, isolated hills, until it rises to the watershed that merges into the Lebanon range. South of Esdraelon we may divide the land into parallel sections, all running due north and south, and each with its own special soil, climate and products. There is the maritime Plain of Sharon, which grows wider as we move southwards from Mt. Carmel. This, with its warm, temperate climate and its rich alluvial soil, is the great grain-growing section of Palestine. From the Canaanites who occupied this region in early times, the Holy Land derived its Old Testament name of the "Land of Canaan"; from the Philistines its Latin name of "Palestina," whence our modern "Palestine."

Secondly there are the foothills and lateral valleys of the two great limestone ranges; and the deep valley of the Jordan which lies between them. These strips, varying from the temperate climate and moderate fertility of the lower slopes, to the tropical heat of the deep gorge, are the



THE STABLE AT BETHLEHEM

Drawing in Outline of Picture No. 49 in the Portfolio

most apt for fruit growing—for vineyards and olive yards, for figs, pomegranates and (in ancient times) for palms—which are now found more thickly along the coast.

The foothills also served, in history, a strategic purpose. The intricate maze of lower hills and valleys that intervened between the Judæan uplands and the great plain, known as the *Shephelah*, was a pro-

TECTIVE bulwark against invasion, and an ideal theatre for guerrilla warfare.

Lastly there are the two lines of hills which flank the Jordan valley east and west—on the west the hills of Ephraim and Judah, on the east mount Gilead and the mountains of Moab beyond the Dead Sea. These high downs with rounded tops are the ideal pasture land of the country. Here

the patriarch ancestors of the Israelites roamed with their flocks and herds, and here the Hebrew invaders under Joshua first consolidated their conquests. In the "hill country of Judaea" are concentrated the most sacred sites of Palestine; Jerusalem itself, and Bethany and Bethlehem.

The steepness of the slopes makes it impossible for large rivers to form on the eastern side of the hills. Even to the west the only river of any size is the Kishon (scene of Deborah's victory), which drains the plain of Esdraelon. But the hillsides are torn by water-worn valleys, which are raging torrents during the heavy rains, and beds of dry stones for the rest of the year. The name given to such valleys is "wadi," and they are frequently mentioned in the Old Testament by a word usually rendered "brook."

This little country of Palestine, roughly 140 miles in length, with an average width of 40 miles (about the same size as Wales) has a unique importance in world geography. To the west lies the Mediterranean, to the east an impassable desert. Palestine is thus the only land bridge between the great centres of civilisation in Asia and Europe on the one hand, and Africa (especially Egypt) on the other. The greatest of ancient roads reached Damascus from the east, crossed the Jordan near Bethshan, followed the plain of Esdraelon as far as Dothan, and then turned south-west, running down the coast to Egypt. Judaea, it is true, lay to one side of this route, but it passed through Galilee, and was trodden by most of the great peoples of the ancient world, both in peace and in war. We may imagine the effect of this route on a child brought up in Nazareth, to the north of this road, whence it is easy to reach a point from which the road can be seen. Soldiers and traders of many nations were constantly passing to and fro, and from his early youth Jesus cannot fail to have had a vision of "all the kingdoms of the world."

Flora and Fauna.—The range of temperature and of flora and fauna in Palestine, correspond with the great range of altitude. The heights of Hermon and Lebanon are the home of the world-famous cedar, the king of trees (Jud. ix. 15; 1 Kgs. iv. 33; Ps. lxxx. 10, etc.), which with the "oaks of Bashan" recur constantly in the Old Testament as a figure of grandeur, height and strength.¹ The cedar forests are now reduced to a few groves; but these contain specimens of extraordinary age and girth.

The flora of this region is strictly alpine, while in the deeps round Jericho—anciently called the "City of Palm Trees"—and in the gorge of Jordan, the vegetation is tropical, and leopards and jackals still range. Of old it was the haunt of bears and lions, such as those encountered by Samson (Jud. xiv. 5) and David (1 Sam. xvii. 34), and that lion killed by David's captain, Benaiah, of whom we read: "he went down also and slew a lion in the midst of a pit in time of snow" (2 Sam. xxiii. 20). Only in Palestine, it has been said, could a lion and snow be found together!

In this region, wild deer, roebuck and antelope afford the leopards a congenial prey.

Then, on the high chalk downs and limestone ridges, fresh and green in the short springtime—as were the hills of Galilee when the people were disposed "like flower beds" for Jesus to feed them (Mk. vi. 39; Jn. vi. 10)—brown with drought all through the summer, we meet the flocks and herds familiar to us; while foxes, wild goats, jackals and hyaenas are found in the wilder districts. The hill herbage consists of dwarf oaks, hawthorns, arbutus, myrtle, thyme and mint.

In the foothills and valleys, too, flourish fruit trees common to our temperate clime: almonds, apricots, quinces, pears and apples—the latter as great a favourite now as in the days of the Song of Songs (ii. 3, 5; vii. 8; viii. 5). Mingled with these are the characteristic trees of Mediterranean lands; the olive and the vine, the fig and sycamore, the

¹ The biblical references are taken from the Revised Version,

mulberry and pomegranate. These are to be found, too, in the maritime plain, together with large tracts of our familiar wheat and barley, which have been sown and reaped there from time immemorial.

The terebinth or turpentine tree is often mentioned in the Old Testament (mis-translated "oak") in connection with idolatrous hill shrines; and the oak itself, in different varieties—there are no less than nine species—covers almost every range of climate in the land, from the coastal plains to the alpine heights. In the more temperate regions is found also the dark green carob tree, with its beans much used in diet, the pods of which have been rendered famous as the "husks" of the parable of the *Prodigal Son* (Lk. xv. 16).

The flowers of Palestine are the perpetual amazement and delight of visitors and tourists, who, in the springtime, can see vast areas of valley and plain carpeted with blooms of all colours, among which are conspicuous the gorgeous anemone, the iris and the gladiolus—all three claiming to be the "lilies of the field" that outshine the glory of Solomon's raiment.

Of Palestinian mammals some of the most prominent have already been mentioned. There were, of course, the camel, employed chiefly for journeys across the desert, and mentioned by Jesus in the proverbial saying: "Ye blind guides, which strain out the gnat, and swallow the camel" (Mat. xxiii. 24); and the familiar ox and ass, inexpressibly useful in agricultural and other operations, sharing the shelter of the peasant's roof.

The wild boar is apparently indigenous in Palestine, and is mentioned in Psalm lxxx. 13 as the enemy of vineyards; but swine's flesh was strictly forbidden by the Mosaic law (Lev. xi. 7), and swine—which are very rarely mentioned in the Bible—were in New Testament days probably non-existent in Judaea. We know, however, that they were to be found in large herds in the neighbourhood of the Sea of Galilee (Mk. v. 11, ff.); and this was natural, because

of the large infusion of Gentiles into the population of that region.

Apart from the parable of the *Prodigal Son*, Jesus only once mentions swine, and then coupled with dogs in a proverbial expression: "Give not that which is holy unto the dogs, neither cast your pearls before the swine" (Mat. vii. 6).

Dogs, of course, are frequently mentioned in the Scriptures. They were already familiar to the Israelites in Egypt, in the days of the Exodus (Ex. xi. 7). We know from a reference in the Book of Job (xxx. 1) that they were already employed by shepherds in early times, and from a passage in Isaiah that they were used as barking guardians of the home, and were subject to the perennial tendency of domesticated animals to become greedy and torpid: "His watchmen . . . are all dumb dogs, they cannot bark; dreaming, lying down, loving to slumber. Yea, the dogs are greedy, they can never have enough" (Is. lvi. 10 and 11). But alike in the Old and New Testaments the name of a "dog" is most often used as a term of scorn and abuse. The reason, no doubt, is to be found in those troops of hungry, wild and ownerless curs to be found in the streets of every town and village, acting as noisy and boisterous scavengers, devouring carcasses and other offal, and at times proving a menace to human life. So the psalmist cries (Ps. xxii. 16), "For dogs have compassed me," and again (Ps. xxii. 20), "Deliver me from the power of the dog." The mention of the dogs licking the beggar's sores, in the parable of *Dives and Lazarus* (whether kindly or in loathing) is suggestive of their habitual presence in the streets (Lk. xvi. 21).

Birds, Insects and Reptiles.—The species of birds in Palestine are very numerous, and include woodcock, crows and jackdaws, besides the eagles, ravens, sparrows, turtle-doves, pigeons and domestic poultry mentioned in the New Testament, and in the Old Testament include more than a dozen more, among them owls, storks, cranes, pelicans,

partridges, swallows and quails. Jeremiah (viii. 7) had observed the migratory habits of the turtledove, the crane and the swallow. The word translated "sparrow" means "a twitterer," and is a general term for such small perching birds as are still greatly valued as food, and sold cheaply in the markets (Lk. xii. 6). To the crows our Lord doubtless refers among the birds that follow the sower to snatch up the uncovered seed (Mat. xiii. 4).

Curiously enough, the *singing* of birds is only twice mentioned in the Bible; "The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land" (Song of Songs, ii. 12); and in Eccles. xii. 4.

Among insects, bees are often mentioned in the Old Testament, as is natural in the case of a land said to be "flowing with . . . honey" (Ex. iii. 8). Alike in the woodlands and in the deserts wild bees are very plentiful, so that Jonathan comes upon honey in the forest (1 Sam. xiv. 25), and the Baptist can feed upon it in the wilderness (Mat. iii. 4). These bees have been found formidable by modern travellers, as by the ancient psalmist (Ps. cxviii. 12), who describes his enemies as "compassing him about like bees." Among other insects the hornet also is a symbol of terror (Ex. xxiii. 28; Deut. vii. 20, etc.), and the locust—against whose ravages in Bible lands to-day we are fighting on concerted scientific lines—as a typical instrument of devastation, alike in Egypt (Ex. x. 12) and in Palestine (Joel i. 4 ff). In the Levitical law the various species of locust are discussed as articles of diet (Lev. xi. 22).

Ants of various species figure prominently in the teeming insect life of Palestine, and are mentioned twice in the Proverbs, as examples of industry (Pr. vi. 6) and sagacity (Pr. xxx. 25).

Flies and sandflies ("lice") are mentioned only among the plagues in Egypt (Ex. viii. 16, 20), but are of course only too plentiful—our familiar house flies and many more troublesome species—in Palestine, as in all

hot countries, and contribute their full share to the eye trouble and festering sores which afflict a population backward in hygiene; and the flea, a prevalent pest cordially hated by the Arabs, is mentioned incidentally in Samuel: "After whom is the king of Israel come out? after whom dost thou pursue? after a dead dog, after a flea" (1 Sam. xxiv. 14, and also see 1 Sam. xxvi. 20).

The moth, mentioned some eight times in the Bible, is obviously what we know as the "clothes moth", its destructive habits being referred to in the *Sermon on the Mount* (Mat. vi. 19). The larva of this moth is mentioned in Is. li. 8, where it is translated "worm." The same translation represents various caterpillars, one of which destroys the vines (Deut. xxviii. 39). The worm feeding upon the bodies of the dead occurs several times in the Old Testament, and it is from Is. lxvi. 24 that Jesus quotes about the undying worm and the unquenched fire—alluding to the fires burning in the valley of Hinnom outside Jerusalem where rubbish was burnt (Mk. ix. 45, 46, 48).

Enormous poisonous centipedes are found in the neighbourhood of Tiberias; and scorpions are prevalent in various parts. The scorpion is somewhat like a lobster in general outline, but shiny black and flattish, with a poisonous sting in the end of its slender tail. Our Lord mentions the scorpions twice: once ironically as alternative to an egg as a gift to a child (Lk. xi. 12), and once figuratively as a symbol of evil powers over which His disciples may be victorious (Lk. x. 19). In each case the scorpion is coupled with the serpent, that primeval symbol of evil. Beginning with the symbolic serpent in the Garden of Eden (Gen. iii. 1), there are numerous references to the serpent in Old Testament and New, and three references to snake-charming (Ps. lviii. 4, 5; Eccles. x. 11; Jer. viii. 17), which must have been an ancient pursuit. Of specific snakes the adder is mentioned (Ps. lviii. 4) in the Old Testament as poisonous, and the viper also in

the New (Mat. iii. 7; Acts xxviii. 3, 4). Needless to say, these are still found in Palestine.

Of frogs, the only species found in Bible lands seems to be the edible *Rana esculenta*, only mentioned, however, among the plagues of Egypt (Ex. viii. 2-7).

II. THE GOVERNMENT OF PALESTINE IN THE TIME OF JESUS

BY the time that Jesus was born, every part of the Mediterranean world had come under the influence of Rome. The Romans, however, were always unwilling to take over the direct control of a country if they could secure good government by native rulers, and several times they made the experiment with Palestine. The country first came under Roman dominion in 63 B.C. when Pompey entered Jerusalem. For a number of years the land was under governors appointed by Rome, but, so clever were the political wiles of the Edomite Antipater and his son Herod, that in 37 B.C. the latter was given the sole government of the whole of Palestine. He is known to history as "Herod the Great," and he remained king until his death in A.D. 2. He had a difficult task in governing the Jews, who hated him, partly because he represented the Roman authority, and, still more, because he was an Edomite by race. On the whole, however, his government does not seem to have been oppressive, though there were times when he showed himself capable of extreme cruelty, especially when he had reason to fear for his own safety. He was on the throne when Jesus was born, and it is to him that the massacre of the babes of Bethlehem was attributed.

On the death of Herod the Great, his dominions were divided, Galilee falling to Herod Antipas, and Judaea to Archelaus. The latter, however, was so bad a ruler that after ten years the Romans deposed him and governed the country through

officials known as "procurators," who were responsible to the officer in charge of the whole of Syria. Herod Antipas, however, was allowed to retain his dominions for another thirty years, and might have held them till his death, but for the action of his wife. It is thus noteworthy that Jesus spent only a very small part of His life under direct Roman rule; for His home was in Galilee, in the dominions of Herod Antipas. Nevertheless, behind Herod lay the emperor, who could support the tetrarch or depose him as occasion required, and, in the last resort, Rome was the master, not only in Judaea, but also in the north.

The chief town of Galilee was Capernaum, but Herod made his own city of Tiberias the seat of government. This he made very much of a Greek place, and in general his government was carried on in much the same way as that of the Romans. He was able to call upon Roman troops to some extent, and we hear of a centurion whose home was in Capernaum, implying that there was at least a small garrison there. Justice was probably administered by native judges, appointed by the government, and was marked by the characteristic oriental corruption. Taxes were collected in the usual way, and probably tolls were levied on certain kinds of produce. It has, for instance, been suggested that the work on which Levi "the publican" was employed was the collection of a proportion of every catch landed by fishermen at Capernaum. Herod's private character was stained with crime, but he succeeded in keeping the more turbulent elements in the Galilean population in check, perhaps through that mixture of cunning and ferocity which induced Jesus to call him a "vixen."

The actual arrangements made for the government of Judaea are not wholly certain. The residence of the procurator (a king—Agrippa I.—was permitted to rule over Judaea only from A.D. 41 to 44) was in Caesarea, which became essentially a heathen city. There was a garrison in Jerusalem, and the procurator paid frequent

visits to the capital. Sometimes these visits resulted in serious conflict, usually owing to the stubbornness and tactlessness of the procurator. Pontius Pilate, for instance, on one occasion tried to insist on the introduction into Jerusalem of military standards bearing the effigy of the emperor. This was bitterly resented, and, in the end, Pilate had to give way.

It was, perhaps, the Roman method of taxation which roused Jewish hostility more than any other feature of foreign rule. The taxes of each province were sold by auction, and the purchaser again sublet them in the same way. So the process continued, each person who shared in the transaction making some profit out of it, until the actual collector, who dealt with only a small district, had to exact large sums in order to make his investment pay. This gave room for cruel oppression, and the name "tax-collector," or "publican," became one of the bitterest terms of reproach in the Jewish vocabulary.

It is clear that a certain amount of authority was left to the Sanhedrin, the supreme Jewish assembly. As a rule, it would seem, it had no power to inflict capital punishment, though there are instances recorded, especially in the interval between the departure of one procurator and the arrival of his successor, when it exercised this power. But the Sanhedrin could try cases involving minor penalties without the possibility of appeal to the procurator's court, and it was allowed a free hand in all matters affecting the religious life of the people. It was but rarely that the Roman governor interfered, except in the appointment of a High Priest, and such interference was always bitterly resented. In Judaea, therefore, the Roman administration was something like a "dyarchy," but, owing to the complete inability of either party to understand the other, it led in the long run to disaster, and to the extinction of the Jewish community as a national unit within the Roman Empire.

Pontius Pilate was, as contemporary

accounts imply, a somewhat harsh and cruel exponent of a system in itself mild, tolerant and liberal.

The people were naturally restive under his acts of oppression, and he was in constant fear of delation to the emperor. Delation to Augustus had lost Archelaus his throne; and Pilate, unwilling to risk the displeasure of Tiberius, gives way on a point of simple justice to those who shouted him down with the threat, "Thou art not Caesar's friend" (Jn. xix. 12).

The scene of the momentous miscarriage of justice in which the Gospel culminates is Pilate's official residence in Jerusalem, known as the *Praetorium* (Jn. xviii. 28). In fact, it was the magnificent palace built for himself by Herod the Great, of which some traces still remain, near the Jaffa Gate.

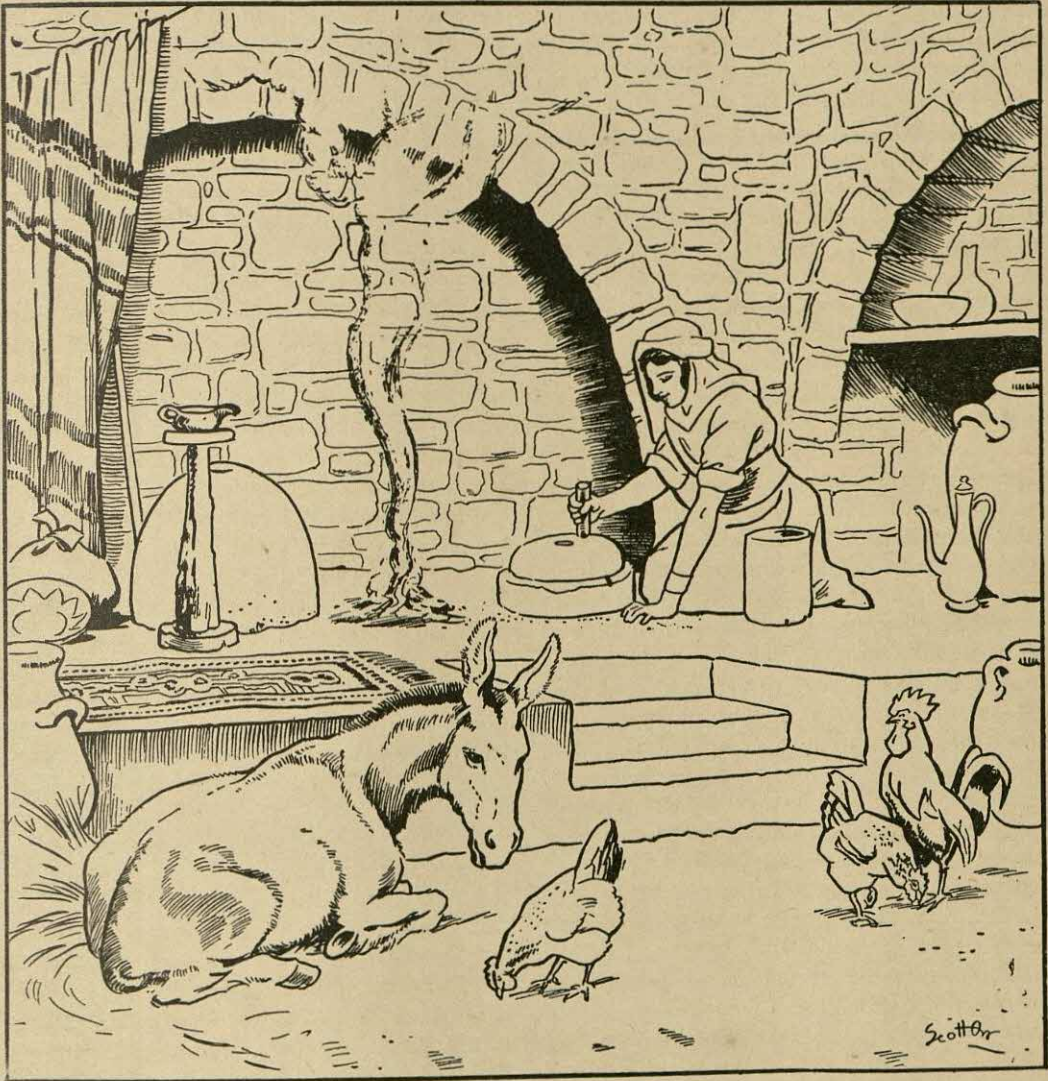
From thence Jesus was escorted to the residence of Herod Antipas—probably the Hasmonaean palace lower down the southwest hill—(Lk. xxiii. 7-12) then back again to the *Praetorium*, and so to Calvary.

So Jerusalem witnessed His humiliation as it was to witness His triumph.

III. THE POOR MAN'S HOUSE

IT is possible for us to form a picture of the kind of home in which Jesus was brought up, and in which most of His friends and acquaintances lived, partly from references in the Gospels, and partly from the houses still used in Palestine. Customs have changed but little during the centuries, and the modern peasant still lives in much the same kind of dwelling as that occupied by his predecessors two thousand years ago.

The materials used varied in different parts of the country. In the hills to the south of Esdraelon stone was plentiful and easily obtained for building purposes. Elsewhere, especially in Galilee, men had to be content with bricks made of earth or clay. Sometimes these were burnt in a



INSIDE A PEASANT'S HOUSE IN PALESTINE

Drawing in Outline of Picture No. 50 in the Portfolio

kiln, but more often they were simply dried in the sun. Houses were thus made chiefly of hardened mud, which was likely to be softened and damaged by heavy rains, and needed constant repair if it was not to sink into a shapeless mound of earth.

(This explains the forcible language used by our Lord of burglaries in Mat. vi. 19,

xxiv. 13, where the robbers are described as "digging through" the walls.) These houses often have no dug-out foundations. In the revised version of Lk. vi. 49, we read of "a man that built a house upon the earth without a foundation," and if we think of such a house of clay built on sand or loose soil, we understand how literal is His vivid account of its destruction in

a violent storm of rain and wind: "A foolish man, which built his house upon the sand: and the rain descended, and the floods came, and the winds blew, and smote upon that house; and it fell: and great was the fall thereof" (Mat. vii. 26, 27).

The interior of a typical poor man's house is one single room about seven feet high, and on two levels. On the lower level, covering about one-third of the whole space, is the stable, where the ox and the ass are housed and supplied with rough mangers of wood or hollowed stone filled with chopped straw and barley. Here also one can see goats lying down and poultry feeding.

Out of this "stable" a few stone or wooden steps lead up to a higher platform, which is the family's living room and bedroom all in one. This section of the cottage is sometimes actually called "the bed," as where our Lord says: "There shall be two men on one bed; the one shall be taken, and the other shall be left" (Lk. xvii. 34).

Here is the oven of earthenware, in which most of the cooking is done, and the hand mill, where the women of the household grind the corn to wholemeal flour for baking.

Round a low circular table the family sit on their haunches with their feet tucked under them and, after a blessing by the head of the house, eat their simple meal without knives or spoons or forks, using their fingers to help themselves out of the pot or dish, or sometimes using an improvised spoon of bread.

At night there is a little oil "slipper" lamp on a lampstand always burning. The Palestinian cannot abide pitch darkness even at bedtime; and this emphasises the irony of Christ's saying, that no man lights a lamp to put it under a reversed bushel measure, or in the cellar or under a bed.

By the light of this lamp may be seen, stretched out on palliasses on the floor, every member of the family asleep. They lie in their day clothes—long white cotton shirt and coloured linen or cotton coat, bound by a sash. Their feet are bare, and

their only coverlet is the outer cloak of hair cloth. A small baby, it may be, is strung up in a sort of hammock, and the younger children snuggle up beside father or mother.

So we can picture the family at Nazareth asleep; and we can explain to ourselves the unwillingness of the householder in the parable of the *Friend at Midnight* to disturb the whole family by getting up to open the door: "Trouble me not; the door is now shut, and my children are with me in bed; I cannot rise and give thee" (Lk. xi. 5-8).

The door itself, even in the meaner houses of modern Palestine, is often an elaborate affair of carved wood, studded with nails and adorned with texts from the Koran. (In ancient times it would be texts from the Old Testament Scriptures.) It has elaborate and cumbrous bars and bolts and a lock of wood, and the key is also of wood.

It opens inwards, like our own house doors, and is provided with a knocker, to be used by any visitor who seeks to enter. To this our Lord alludes when He says: "Knock, and it shall be opened unto you."

Chimneys were practically unknown, and the only light which could be obtained by day came through small openings high up in the walls. These little "windows" had no glass, and, in most cases, there can have been little to prevent wind-driven rain from blowing in. Better-class houses had a second storey with larger windows, and these were often protected by some kind of wooden lattice work which could easily be converted into a shutter. Through these, people could look out without being themselves seen by those in the street below.

The wife and mother would have her life filled with household duties. To her and her daughters it fell to fetch water from the well, to which she would sometimes have to walk as much as a mile. She would let down her bucket by a rope,

haul up the water and fill her large pitcher, hoist it on to her head and carry it home with the stately grace that can still be seen in Mediterranean villages to-day.

In the house the woman's place was often at the mill and the oven, which stood not far apart; mill, oven and water jar were all alike necessary for the making of the "staff of life."

The general picture that we get of the ancient Palestinian home is thus one of extreme simplicity, as suited a people who lived on a low standard. We, who live in the modern west, have our problems of poverty and of overcrowding, but they are seldom as acute as those presented by the normal life of the oriental lower classes. To any of us the conditions reflected in the Gospels, to say nothing of those which exist to-day in the east, would appear impossible. It is well for us to remember that Jesus Himself, and those among whom He lived and moved, were accustomed to a home life in which privacy was unknown and in which security was rare. When Jesus warned men not to hoard wealth, he was not speaking to a company of millionaires, but to a group of peasants far below the poverty-line. When He urged His hearers not to worry about what they should eat, He was not speaking without knowledge; He must often have known what it was to lie down at night without knowing how the next day's food was to be provided for His family and Himself. Our knowledge of the kind of house in which He lived helps us to realise, forcibly and vividly, much of the background of His life and teaching.

On a housetop in Palestine—Description of Picture No. 52.—A father and son, clad in typical Eastern garments, are shown on the flat roof of their house.

The roof or "housetop" is an important feature of these Palestinian houses. In our northern climes high-pitched roofs are possible because of the abundance of timber for beams and rafters, and are general because

best suited to conditions of heavy rain and snow. Round the Mediterranean, where rainfall is less abundant and snow very rare, the houses of both rich and poor have more often flat roofs (which require less timber and shorter lengths of beam) or—as in parts of Palestine where wood is scarce or unobtainable—domed roofs of masonry.

The flat roof is really a great asset in hot climates, for on it in the evenings the family can assemble to enjoy the fresh air—as we read of David doing when he could not rest in his bed: "And it came to pass at eventide, that David arose from off his bed, and walked upon the roof of the king's house." (2 Sam. xi. 2).

On summer nights the family take up their pallets and sleep there. That these flat roofs were common in early times is clear from Deut. xxii. 8, where provision is made for a parapet round the edge, to obviate accidents: "When thou buildest a new house, then thou shalt make a battlement for thy roof, that thou bring not blood upon thine house, if any man fall from thence."

Even in the peasants' houses, where this roof is made of clay spread over brushwood laid upon beams of poplar wood with short sticks for rafters, the roof is still solid enough to form the family's summer bedroom and dining-room; and on such roofs to-day one can sometimes see a goat nibbling the short-lived "grass upon the housetops" of Ps. cxxix. 6. The roof is kept in order and prevented from cracking and leaking by the use of a stone roller always left there for the purpose.

The roof, or "housetop"—mentioned repeatedly in the Gospels—was often approached by an outside staircase, which explains our Lord's words in Mk. xiii. 15 (and the parallel passages), how a man on the roof who finds himself in sudden danger can descend and flee straight into the country without stopping to enter the house at all. "Let him that is on the housetop not go down, nor enter in, to take anything out of his house."



ON A HOUSETOP IN PALESTINE

Drawing in Outline of Picture No. 52 in the Portfolio

From the roof shown in the picture can be seen a pleasing vista of the sunlit city of Jerusalem. The mosque is the Dome of the Rock, built or adapted A.D. 691. This mosque is generally believed to occupy the site of Solomon's Temple. In A.D. 326 the Emperor Constantine ordered a search to be made for the holy places, the sites of the Crucifixion and of the burial of

Jesus. Two great churches were built, one of which, the church of the Holy Sepulchre, stood where its present namesake now stands. In A.D. 460 the Empress Eudocia repaired and extended the walls and built other churches. In A.D. 637 the Caliph Omar, leader of the great Mohammedan power, added Palestine to the Moslem empire, and himself entered Jerusalem,

but he was careful not to harm the city; he showed himself tolerant to the Christians and in no way interfered with the visits of the pilgrims. He built a wooden mosque which the Caliph Abdul Malik rebuilt in A.D. 688; this is the mosque el-Aksa. Abdul Malik also constructed the Dome of the Rock or Mosque of Omar.

IV. SHEPHERDS AND SHEPHERDING

IF we think of the geography of Palestine, we shall understand that there are many parts of the country in which it is impossible to grow crops of any kind. In the plain of Esdraelon, the coastal plain, large tracts in Galilee and isolated spots in the central range, becoming rare as we go southwards, the land can be tilled, but in other places the water-supply is too uncertain. From the steep slopes the rain rushes in torrents down the "wadis," and tears the soil from the bare limestone rock. It falls at two seasons in the year. In the autumn the rain is extremely violent, and does little good except on the lower, more level ground. But in the early spring come the "latter rains," which are more gentle, and really do moisten the soil. It is they that bring the crops on the plains to full fruition, and everywhere on the rounded hills there springs up swiftly a mass of grass and flowers. And even in the parts of the country which cannot be cultivated, there are usually little places where some kind of fodder can be discovered by wells and fountains, near which grows a little herbage. This kind of country can be used by shepherds, even though it offers no living to the farmer, and so the shepherd-life assumes an importance far greater than that which it has in countries where crops can usually be grown.

When we speak of a flock, we must not think of sheep alone, but also of goats. It is probably true to say that goats were much more common than sheep, and were better fitted to the country and its life.

People can live almost solely on goat's milk, and they have many ways of curdling it and of making it into different kinds of food and drink. The shepherd seldom ate any of his animals for they were too valuable when alive. Not only did they give him food, they gave him also clothing and shelter, for a coarse cloth can be woven from their hair, and this is still used in the east by wandering shepherd tribes (Bedouins) for making tents. Further, goats have the inestimable advantage of being able to live on practically anything, and they are, therefore, better suited than any other domestic animal (except, possibly, the camel) to the kind of country which we find in many parts of Palestine.

What has been said of goats applies also in a lesser degree to sheep. They are not so hardy, and cannot live in such difficult surroundings as goats can, but their wool provides a much better fabric than the hair of the goats. So, in the better parts of the land, we shall expect to find a good many sheep, and in the country with which Jesus was familiar there seems to have been kept large numbers of them.

Sheep were kept, for the most part, in the open country. They were protected by being driven into "folds." These were large enclosures, surrounded by fairly high walls built of stones picked up from the ground. All Palestine is covered with stone, and it is easy to build walls from them. The top of the wall may be covered with sharp thorns, to discourage intruders, human or animal. There is one opening in the wall, large enough to admit one or two sheep only at a time, and the shepherd often closes it by sleeping there himself.

In the morning the shepherd leads his sheep out, often playing on some simple musical instrument. They learn to know him and his voice, and will readily follow him. In modern times he often has a dog to help him, but in the whole Bible a shepherd's dog is mentioned only once. It is the business of the shepherd to find pasture and water for his flocks, and the water

must be in quiet pools, not in the "wadis" where the sheep might be swept away by the torrent.

The life of the shepherd is one of hardship. He lives constantly in the open air, exposed to the heat of the day and the cold of the night. He cannot be sure of shelter in the heavy rains, and he is always liable to have to fight wild animals for the safety of his charges. Lions, leopards and bears were all dangerous in Old Testament times, but in the New Testament age most of these had disappeared, and the wolf was the enemy most dreaded. If a sheep were lost, the shepherd had to make it good to the owner, unless he could prove that it had been taken by some beast of prey. For that purpose he was required to produce some portion of the victim, still showing the marks of the beast's teeth. He would, therefore, do his utmost to find a missing animal, and, if it could not be recovered alive, at least he tried to rescue some fragment to prove his own innocence.

Though there is no evidence to show that Jesus Himself was ever engaged in the care of sheep, it is clear that he was familiar with a shepherd's life in every aspect, and some of His most beautiful parables can be understood only when we appreciate the conditions under which the shepherd lived and worked.

The Biblical Shepherd.—We can picture the shepherd leading the rough life of privation to which all the population were subjected in times of grave persecution; as vividly described in the Epistle to the Hebrews: "they went about in sheepskins, in goatskins; . . . wandering in deserts and mountains and caves, and the holes of the earth" (Heb. xi. 37, 38). So Jacob (Gen. xxxi. 40) vividly describes the risks and hardships of the shepherd's task: "in the day the drought consumed me, and the frost by night; and my sleep fled from mine eyes." Clad in his rough, warm sheepskin coat, the shepherd carries a small wallet or "scrip" for food, a sling, with

stones, from which he can guide the sheep from a distance, or slay their foes, as David slew Goliath. He carries also, both "rod and staff"; the "rod" a stout club, being also a much needed weapon of defence. David describes fights with lions and bears (1 Sam. xvii. 34); and Amos, who had been a herdman before he was a prophet, gives us a vivid picture of the shepherd's occasional failure: "As the shepherd rescueth out of the mouth of the lion two legs, or a piece of an ear" (Amos iii. 12). The staff, out of which has developed the pastoral staff or crozier of the medieval and modern bishop, served the double purpose of a weapon and a crook for the management of the flock itself—e.g. helping a strayed lamb out of a thorn bush or a cleft in the rock. There is in Isaiah a touching picture of the eastern shepherd—symbolising the Christ—which is specially familiar to us because of its association with the music of Handel's *Messiah*: "He shall feed his flock like a shepherd, he shall gather the lambs in his arm, . . . and shall gently lead those that give suck" (Is. xl. 11). We notice that the oriental shepherd leads—not drives—his flock. This is clear too from the words of the Psalm: "He leadeth me beside the still waters" and our Lord's own description in the great allegory: "and he calleth his own sheep by name, and leadeth them out . . . he goeth before them, and the sheep follow him" (Jn. x. 3, 4). This is exactly what the eastern shepherd has done all through the ages.

The shepherd's daily task, described in Psalm xxiii., is thus to lead out his flock in the early morning, directing them to the points where "green pastures" and "waters" are to be found: to "guide them in the paths of righteousness," warding them off poisonous herbs and dangerous declivities, guiding them with his "staff," protecting them from danger with his "rod" and with his sling; providing first aid for the weary and exhausted—the anointing "oil" and the "cup"—and finally bringing them back "home" to the fold.

The devotion of the genuine shepherd, who will not, like the mere hireling, flee at the sight of the wolf, but will be prepared to risk his life in defence of the flock, is an outstanding feature of Christ's allegory; and similar risks are implied in the picture drawn for us in the parable of the *Lost Sheep*: "If any man have a hundred sheep, and one of them be gone astray, doth he not leave the ninety and nine, and go unto the mountains, and seek that which goeth astray?" (Mat. xviii. 12, 13; Lk. xv. 3-6).

The fold—prominent in Jn. x. vv. 1, 7, 16—is a square or oblong enclosure of considerable size, protected by a high wall of rough stone, on the top of which are often ranged formidable thorn branches to make it the more secure from wild beasts or thieves. Near one corner is the door where the wall is raised to a still greater height, and elaborately arched over the opening with hewn, or specially selected stone. Jesus first speaks of the shepherd as "entering by the door" which is opened by a porter or door-keeper; later He names Himself "the door"; and the eastern shepherd may often be seen blocking the entrance with his person, to prevent the egress of the sheep from within or the entrance of some unwelcome visitant from outside. Within the enclosure may be found a smaller covered building, with an arched opening by which the sheep may enter when shelter from cold or rain is needed.

V. CEREAL GROWING AND BREAD MAKING

THE agricultural year in Palestine begins in the autumn. When all the crops have been gathered in, including the fruit of the vine and the olive, the end of the one year and the beginning of the next are celebrated by a festival which, in Bible times, was called the Feast of Tabernacles, a perpetual reminder of the wanderings in the wilderness. Soon after it is over, men look for

the "former rains," which fall heavily and soak the whole ground. Till then it has been too dry and hard for any work to be done on it, but now it can be prepared for the seed. For turning over and loosening the surface a primitive wooden plough was used. It consisted mainly of two pieces of wood, a short stout piece which ended in a point and was shod with iron, and a longer piece which formed the pole to which the yoke was attached. In modern times the peasant often yokes together an ox and an ass (probably he has only one of each), but this practice was expressly forbidden in the Jewish law, and farmers would generally use two oxen. The farmer yokes his oxen and repairs to the field, and then "puts his hand to the plough"—his left hand. With the right he directs and stimulates his team, prodding them with the long, slender, pointed goad; (hence the phrase in Acts xxvi. 14—referring to a recalcitrant ox—"it is hard for thee to kick against the goad").

It is essential for the ploughman to keep his eyes in front and refrain from "looking back"; not only that he may run a straight furrow, but to avoid jarring and dinting or even breaking the light plough against the rock beds that too often crop up near the surface of the soil. So we can understand the warning: "No man, having put his hand to the plough, and looking back, is fit for the kingdom of God."

After the plough comes the harrow, to "open and break the clods" (Is. xxviii. 24). The Hebrews used a wooden sledge harrow, furnished with sharp stone teeth; or sometimes a strong thorn bush was dragged over the surface in the wake of the plough.

The ground, when moistened and ploughed was ready for the seed. This was not systematically drilled into the ground, but spread broadcast, and in the parable of the *Sower* Jesus gives an illuminating picture of the risks which the farmer ran in his sowing. The commonest grain was barley, but wheat was also grown where the conditions were sufficiently favourable. Oats and rye

do not seem to have been used, and other grains appear very seldom. For some months the farmer could do nothing to his field except hope that the crop would grow, and it made comparatively little progress till the early spring.

In the parable of the *Seed Growing Secretly* (Mk. iv. 26-29) we have a beautiful picture of the growth and development of the grain during the spring months, while the farmer can do little but wait and watch the mystery of the spontaneous activity of nature: "as if a man . . . should sleep and rise night and day, and the seed should spring up and grow, he knoweth not how. The earth beareth fruit of herself; first the blade, then the ear, then the full corn in the ear." These are the "four months" (mid-December—mid-March) which Jesus names as intervening between the sowing and the time when the "fields are white unto harvest."

By the middle of March, however, the grain was well above the ground, and the ears were forming. Then came the gentle "latter rain" and the ears swelled to their full size, soon ripening in the strong sunshine which followed the rains.

The harvest began at the end of March or at the beginning of April. Its commencement was marked by the days of "unleavened bread," associated with the Passover, which commemorated the deliverance from Egypt. On the third day after the Passover, the first ears of corn were cut, and, until they had been offered in the Temple, no man might start reaping his fields for his own benefit. Reaping is generally described in the Bible as "putting in the sickle." Fairly long stalks were cut, and the reaping was done by the owner and his family, sometimes with the help of hired servants. The barley harvest which forms the background of the *Book of Ruth* came first, and was followed by the cutting of the wheat. The whole was usually complete about seven weeks after the first sheaf was cut, and the end of the grain harvest was marked by another festival, which we know as the Feast of

Pentecost, the festival, according to Jewish tradition, of the giving of the law on Mt. Sinai. Our northern climate makes our harvest three or four months later than that of Palestine, but we still observe the beginning and the end of the old Jewish harvest in Easter and Whitsuntide. With grain harvest, as with olive harvest and vintage, provision was made in the Mosaic law that something should be left for poor gleaners (Lev. xix. 9, 10). The romantic idyll of Ruth centres in the gleaning.

Even before the harvest began, it was lawful for a neighbour, passing through the fields, to pluck off ears of wheat to satisfy his hunger (Deut. xxiii. 25). On one occasion Jesus and His disciples acted on this permission: "He was going through the cornfields, and His disciples plucked the ears of corn, and did eat, rubbing them on their hands" (Lk. vi. 11).

The wheat, when cut, was taken to a threshing-floor. This was usually an open space on a hill-top, with a floor of earth beaten hard into a concrete. Sometimes the threshing-floor was in a tower or fortress like that famous threshing-floor of Araunah the Jebusite (2 Sam. xxiv. 18 ff.) which David bought as a site for the Temple.

The grain was piled on the floor; and threshed, if in small quantities, with a stick or a flail. Thus Gideon (Jud. vi. 11) was "beating out wheat" in the winepress, to hide it from the Midianite raiders. In larger quantities it was threshed out by the feet of oxen, and the law had special provision: "Thou shalt not muzzle the ox when he treadeth out the corn" (Deut. xxv. 4). Sometimes a threshing instrument or "sledge" was used. It was a broad piece of thick and heavy wood, studded underneath with stones and pieces of metal. This was dragged over the corn by the ox, and crushed the grain out of the ears.

After the threshing, the grain and chaff were shifted from the broken straw with a wooden three-pronged fork, and winnowed with a shovel or a shovel-like fan. So Isaiah (xxx. 24) speaks of "savoury provender

. . . winnowed with the shovel and with the fan"; and St. John Baptist speaks of our Lord as one "whose fan is in his hand, and he will thoroughly cleanse his threshing-floor; and he will gather his wheat into the garner, but the chaff he will burn up with unquenchable fire" (Mat. iii. 12). The "garner" spoken of is the grain's final resting place before it goes to the mill; an underground cistern (of which many have lately been unearthed in Egypt) or a granary or barn, such as the *Rich Fool* of the parable proposed to rebuild and enlarge after a record harvest: "This will I do: I will pull down my barns, and build greater; and there will I bestow all my corn and my goods" (Lk. xii. 18).

Very early every morning, before it was light, the women of the house would start grinding corn for the day's food. The mill consisted of two flat stones, of which the lower was the harder and heavier. In it was fixed an upright wooden peg. The upper millstone had a hole in the middle, and was placed on the lower stone so that the peg came through the hole. Grain was poured in, and the upper stone was turned by a handle set upright to one side of it. The women would grind only so much as they thought necessary for the day's meal. This grinding was by tradition the work of women or slaves. Sometimes two women sat opposite each other at the mill: "Two women shall be grinding at the mill; one is taken, and one is left" (Mat. xxiv. 41).

Grinding was considered degrading work for the males of the family, as was drawing water, or carrying kindling-wood. There is a passage in Lamentations (v. 13) which speaks of it as an outrage that "The young men bare the mill, and the children stumbled under the wood."

The noise of grinding—and perhaps the songs of the grinders at their work—was considered part of the normal cheerfulness of life. In a well-known passage of Ecclesiastes (xii. 4), it is ominous "when the sound of the grinding is low." And that it should cease altogether is in Jer. xxv. 10, and in

Rev. xviii. 22, noted as a sign of utter desolation.

Bread was usually made with leaven. This was dough from the last baking which had been left uncooked and had become sour. A small piece placed in a pan full of flour would soon make the whole ferment and when it had all risen, it was ready for the oven. Our Lord as a boy had evidently watched it bubbling and rising, and in memory of this He utters the short parable to which we have just alluded: "The kingdom of heaven is like unto leaven, which a woman took, and hid in three measures of meal, till it was all leavened" (Mat. xiii. 33).

This homely process supplies apt symbols for both good and bad "propaganda." Here (as in 1 Cor. v. 6 and Gal. v. 9) it stands for a secretly dominating and trans-fusing influence for good. Elsewhere our Lord uses it of the corrupting influence of the Pharisees and of Herod: "Take heed and beware of the leaven of the Pharisees and Sadducees" (Mat. xvi. 6 cf. 1 Cor. v. 7).

Probably, there were comparatively few houses which did their own baking; poorer people could seldom afford all the necessary fuel. Wood was too valuable to be burnt as a rule; people used small sticks or dried grass and weeds. The "oven" was a large, dome-shaped, earthenware jar, and it might be used in two ways. Sometimes the dough would be placed inside it, in flat cakes, and hot embers raked round the jar, covering it up; or the fire would be kindled inside it, and, when it was hot, the cakes of dough would be placed against the outside, and turned when they were done on one side.

VI. THE SEA OF GALILEE AND THE FISHERMAN'S CRAFT

The Sea of Galilee.—The Sea of Galilee (also called the Sea of Tiberias and the Lake of Gennesaret) takes a central place in the Gospel story, both at the beginning of our Lord's ministry and after the resurrection. It is a fresh-water lake formed

by the enlargement of the river Jordan in a harp-shaped cup amid the Galilean hills, some nine or ten miles below a smaller lake, known as Huleh, and little more than twenty miles from the river's source.

The lake is thirteen miles long, and, at its widest, eight miles broad. It lies in a deep trench among rocky hills, largely volcanic in structure. At the points where Jordan enters and emerges the hills recede somewhat, and there are small flat and fertile valleys; in the northern one stood Bethsaida.

Near the north-west corner of the lake, where two streams flow in from the mountains of Upper Galilee, there is a still larger expanse of fertile land—perhaps the most fertile in all Palestine—known anciently as the Plain of Gennesaret. From this, the lake derived one of its alternative names. The plain is some three miles long by two miles wide. On its south-western edge stood Magdala (called Dalmanutha in Mk. viii. 10), the home of Mary Magdalene.

The narratives of the two storms (Mat. viii. 24-27 and xiv. 24-33) give us a vividly true picture of the rapidly changing moods of the Sea of Galilee.

The Fishing Industry.—In New Testament times it is clear from the Gospels (e.g., Jn. vi. 23, 24), that the lake must have been constantly studded with sails; and those not only of fishing boats, but also of pleasure craft and even of ships of war.

We have no contemporary description of the boats that would have been used by Peter and Andrew, and James and John, but we may probably conclude that they were much like the few that still plied upon the lake in the nineteenth century; quite small craft rigged each with a lateen sail—a sail shaped, as has been said, “like a bird’s wing.”

There are fifty-three different species of fish in the lake, of which fourteen are peculiar to it and the Jordan. Carp, dace, loach, bleak and blenny abound.

The methods of catching fish are various,

and three are mentioned or implied in the Gospels.

1. *Angling with a hook.* In the passage about the Temple tribute (Mat. xvii. 27), Jesus says to Peter: “Go thou to the sea, and cast a hook, and take up the fish that first cometh up.”

2. *The casting net.* At the moment of the call of the first disciples we read (Mk. i. 16): “And passing along by the sea of Galilee, he saw Simon and Andrew . . . casting a net in the sea; for they were fishers.”

3. *The drag-net.* This is named in the parable of the *Good and Bad Fishes*: “Again, the kingdom of heaven is like unto a net, that was cast into the sea, and gathered of every kind: which, when it was filled, they drew up on the beach; and they sat down, and gathered the good into vessels, but the bad they cast away” (Mat. xiii. 47, 48). This is like the seine still in use in many different waters, and has been described as “a long woven wall,” with “corks attached to the upper edge to keep it at the surface, while the leaden weights at the lower edge cause it to sink till the net stands upright in the water. It is taken to sea in two boats, and when ‘shot’ is extended in a line with a boat at each end. The two boats then gradually approach each other so as to bring the net into a semi-circle, and finally the two ends are thus at length brought together to the shore, and the net is hauled in, enclosing the fish within its woven walls.” Naturally such a net does not discriminate, and when the haul was displayed upon the beach, Jewish fishermen would find it necessary to throw away many specimens of species forbidden by the Levitical law. How often must the two boats of the “partners” (Lk. v. 7) Simon and Andrew and the Sons of Zebedee, have performed this operation!

4. *Fish spearing.* Still another form of fishing may be alluded to when Simon says

(Lk. v. 5): "We toiled all night. . . ." Fish spearing is commonly practised during the night, the fishes being lured by the flare of torches.

Fishing was a poor man's craft, though Zebedee seems from the mention of "hired servants" (Mk. i. 20) to have been an employer of labour. In choosing fisher folk for His first disciples, Jesus was attaching to Himself men hardy, modest, straightforward, patient and full of resource: and the result showed that they were well fitted to become "fishers of men" (Mk. i. 17).

VII. THE FRUITS OF THE EARTH

The Vine.—Apart from wheat and other cereals, the staple products of Palestine are the familiar and famous flora of Mediterranean countries, the vine, the fig, the olive and the date palm.

On the first three of these, Jerusalem, which has comparatively little cornland in its neighbourhood, was largely dependant for subsistence; especially upon the olive, which flourishes conspicuously in her porous, rocky soil. The prominence of the vine and its products in Scripture is overwhelming. The vine appears in the main as an important factor in human life and a conspicuous benefactor of mankind: "And wine that maketh glad the heart of man" (Ps. civ. 15); and so, like the sheep, it becomes a notable symbol of moral and spiritual things. Israel is often spoken of in the Old Testament as the vine or the vineyard of the Lord, and in two places especially this leads to an elaborate description of the vineyard of the time, with its protecting trench and fence of thorns, the careful clearing of stones and of noxious weeds from the soil, the planting of choice vine plants, the expert pruning; the provision of a watch tower against robbers, and of a winepress for the vintage: "My wellbeloved had a vineyard in a very fruitful hill; and he made a trench about it, and gathered out the stones thereof, and planted it with

the choicest vine, and built a tower in the midst of it, and also hewed out a winepress therein" (Is. v. 1, 2).

In the New Testament also, where God is the owner who employs men to work in His vineyard, emphasis is laid on the numerous hands employed at vintage-time; on the strenuous character of the work in the hot days of early autumn: ". . . which have borne the burden of the day and the scorching heat" (Mat. xx. 12), and the standard pay of one *denarius* (roughly a shilling); also, in the second parable, the system still existing in France and Italy by which the landlord puts the vineyard and its equipment entirely into the hands of tenants, who are pledged to render him a certain proportion of the fruits each year: "And when the season of the fruits drew near, he sent his servants to the husbandmen, to receive his fruits" (Mat. xxi. 34).

Again, in the allegory where God is the vinedresser and Christ the vine and His disciples the branches, emphasis is laid on the pruning away of branches that are not fruitful, and the bonfire made of this useless wood: "He is cast forth as a branch, and is withered; and they gather them, and cast them into the fire, and they are burned" (Jn. xv. 6).

The hillsides had their sunny slopes terraced with stone retaining walls for vineyards as for oliveyards, giving the necessary depth of soil; and the rows of vines were planted sufficiently far apart to allow a plough to pass between, keeping the soil loose and clean.

The Winepress.—The winepress occurs in scripture most often as a symbol of Divine judgment—the red grape juice resembling blood: "Wherefore art thou red in thine apparel, and thy garments like him that treadeth in the winefat?" (Is. lxiii. 2); "And the angel cast his sickle into the earth, and gathered the vintage of the earth, and cast it into the winepress, the great winepress of the wrath of God. And the winepress was trodden without the city,

and there came out blood from the winepress, even unto the bridles of the horses" (Rev. xiv. 19). In Deut. xxxii. 14, wine is actually called "the blood of the grape"; and we remember how Jesus says at the Last Supper, taking up the wine cup: "This is My blood of the Covenant."

Normally the winepress was hewn out of the rock and consisted of two tanks or vats: a higher vat in which the grapes were put to be trodden with naked feet, communicating by an orifice near its bottom with a lower vat into which the juice flowed and was stored, to be subsequently decanted by means of a ladle or dipper, into large earthenware jars, or into the wine-skins, mentioned by Jesus as liable to burst when old, under the strain of fermentation of newly made wine: "Neither do men put new wine into old wine-skins: else the skins burst, and the wine is spilled, and the skins perish: but they put new wine into fresh wine-skins, and both are preserved" (Mat. ix. 17).

These goat-skins are made into bottles by cutting off the head and feet of the animal and drawing out the body without any further incision. New wine must stand for forty days before it could be offered as a drink-offering. Wine was drunk from a cup or bowl.

The Fig.—The vine and the fig tree are often coupled together in the Old Testament, as adjuncts of the ideal home: "And Judah and Israel dwelt safely, every man under his vine and under his fig tree" (1 Kgs. iv. 25), and still to-day they supply a welcome shade in the immediate vicinity of house or cottage.

In the parable of the *Barren Fig Tree* it is described as planted in a vineyard, and that was, no doubt, and often is, its customary place.

The tree, known to botanists as *Ficus carica*, with its smooth bark, blunt and rather clumsy-looking twigs, huge leaves and pear-shaped black or green fruit, is not altogether unfamiliar to us, for it was

introduced into Britain several centuries back. In Palestine it is indigenous, and has always been greatly prized and carefully cultivated.

Three times our Lord uses the fig tree in His teaching, and on each occasion He throws light on its characteristics.

1. In His warnings about the end of the world, He compares the signs to be looked for with those of nature. The fresh green leaves are a heralding of summer: "Now from the fig tree learn her parable: when her branch has now become tender, and putteth forth its leaves, ye know that the summer is nigh" (Mat. xxiv. 32).

2. In the week of His Passion He singles out a tree as a type of hypocrisy, and to fix the lesson on His disciples' memory, and to demonstrate to them at the same time what faith can do, He blasts it with a word: "And seeing a fig tree afar off having leaves, he came, if haply he might find anything thereon: and when he came to it, he found nothing but leaves; for it was not the season of figs" (Mk. xi. 13, 14).

To appreciate this miracle we must understand the peculiar habits of the fig tree. Normally the budding fruit appears at the end of the twigs before there is any sign of leafage. This fig tree was precocious: it was in leaf a full month before the usual season. Normally, therefore, its fruit should have been earlier still. It thus becomes a striking figure of the life that is full of pretensions and barren of fruits.

3. When He wants to suggest the patience of God with men's unfruitful lives, He gives us, in the parable of the *Barren Fig Tree*, a vivid picture of fig culture (Lk. xii. 6 ff).

The tree is planted in a vineyard and put under the care of the vine dresser. The owner is disgusted because for three years in succession it has borne nothing, and proposes to cut it down, that it may give place to something more profitable. The vine dresser has not given up hope, and pleads for another year's trial. He will

loosen the surrounding earth and enrich the soil with manure, and see if, after all, fruit does not appear.

The Olive.—More prominent in the landscape than even the vine or the fig tree would be the olive, with its picturesquely gnarled and twisted bole and branch, and its light and silvery foliage.

Apart from the Mount of Olives, which figures so conspicuously in the last days of our Lord's ministry, and is mentioned also in the Old Testament (2 Sam. xv. 30) this tree is never mentioned in the Gospels, and only three or four times in all the New Testament: but it was always there in the background, and we must remember that wherever "oil" is mentioned, or "anointing" the olive lies behind: and the name "Christ" itself means "anointed." Its fruit, which varies greatly in quantity from year to year, develops into a blackish berry, highly charged with nutritive oil, which is largely used as an article of diet, an ingredient in cooking, an unguent, and an illuminant. It will be olive oil with which the normal man anoints his face even on fasting days, and olive oil, again, with which the lamps of the *Ten Virgins* in the parable are fed; Luke, "the beloved physician," gives us a picture of the *Good Samaritan* employing this oil medicinally in his "first aid" to the wounded wayfarer: "and came to him, and bound up his wounds, pouring on them oil and wine" (Lk. x. 34).

Near every Syrian and Palestinian village to-day there are olive groves of considerable extent, and that after many centuries of comparative neglect.

Olives, like vines, are often grown on terraced hillsides, for though they can do with a minimum of water, these trees need a certain depth and richness of soil. The terraces are ploughed up at least once a year and fertilised with animal manure and with a local marl that has certain special chemical properties.

The olive harvest is in November, though

the first ripe olives fall two months earlier, and are gathered at leisure. The branches were "shaken," and "beaten" with long poles, leaving a certain quantity of berries on the boughs for poor gleaners. "When thou beatest thine olive tree," says the lawgiver, "thou shalt not go over the boughs again: it shall be for the stranger, for the fatherless, and for the widow" (Deut. xxiv. 20).

Whether ladders were used, as now, in the olive-beating we cannot be sure. The ladder is an elementary implement; yet it is nowhere mentioned in the Old Testament except, metaphorically, in Jacob's dream.

The Olivepress.—Olives, like grapes, were squeezed dry in a press: and this press holds a very sacred place in the Gospel story, for *Gethsemane* means "olivepress."

Just as the vineyard often had its own winepress, so there was evidently an olivepress in this "garden," or grove of olives, which was a favourite resort of Jesus and His disciples. It was close to Jerusalem, on the slope of Olivet and fifty yards beyond the brook Hebron. Here He suffered His agony before the betrayal, kneeling in the moonlight under the olives. There are trees of very great antiquity shown there to-day, and tradition makes some of them coëval with the Agony: but it is not likely that any of them is 2,000 years old.

Of the press itself nothing remains, but one can form an idea of its character from those still in use. The pressing is done in two stages. First the berries are bruised in a large circular basin, often shaped in the solid rock. This was anciently done with the foot—so Asher is described as "dipping his foot in oil" (Deut. xxxiii. 24). This "treading of the olives" is also mentioned by Micah (vi. 15). More commonly now the berries are reduced to pulp by pressure of an upright circular stone, which is revolved round the edge of the basin by means of a pole passed through its centre and attached to an upright post in the middle of the press. Thus a part of the oil is squeezed out, and

as in the case of the winepress, flows through an orifice into a vat at a lower level.

Secondly, to complete the process, a more elaborate press is used, consisting of a stone framework of two uprights surmounted by a cross-bar. The two side posts are deeply grooved on the inner surface, and down this groove a heavily weighted beam is made to slide, pressing the already crushed berries which have been gathered up in reed baskets and piled in layers underneath it. The oil streams out as the beam descends, and is collected in a vat as before. The pure oil floats on the top of the impurities and is decanted into jars.

The Date Palm.—The *Phoenix dactylifera* is indigenous to tropical and sub-tropical climes. It is the characteristic tree of Egypt and of the desert oasis. On their way from Egypt to Sinai the Israelites halted at Elim, one of those oases, where we are told there were "twelve springs of water, and threescore and ten palm trees" (Ex. xv. 27). The palm flourished in old times in the Jordan valley, and Jericho was called the "City of Palm Trees" (Deut. xxxiv. 3; Jud. i. 16); palms must have grown, too, in the neighbourhood of Jerusalem, for Bethany means "House of Dates"; and on the first Palm Sunday the crowd came out to meet Jesus carrying "branches of palm trees."

Palm branches were used by the Jews and by other people as emblems of victory (as in Rev. vii. 9), and in a well-known Psalm (xcii. 12) the righteous is said to "flourish like the palm tree," and the fruit tree "planted by the streams of water" (Ps. i. 3) is probably a palm tree also.

VIII. CHILDHOOD IN GOSPEL TIMES

ONE of the features of eastern life which strikes the westerner is the fact that the line between children and "grown-ups" is much less clearly drawn there than here. Children seem to

accept responsibility at an early age, and the attitude of their elders is often much nearer to that of children than we should expect. This is true all over the east, and in recent times we have had in China the spectacle of boys of fourteen taking a decisive part in politics, and even trying to impose their will on the national and local authorities.

To some extent this situation is modified by the great reverence shown to parents. While the Jewish father, in the days of Jesus, had not quite the same power as the Roman father had, his authority was recognised as absolute. A son who disobeyed his parents consistently and systematically was liable to be condemned and executed under the Jewish law, but it is clear that the relationship within the family was usually marked by a tender affection. The relative positions of child and parent did not alter as long as the latter lived, no matter how old the son might be; but a fatherless boy would be ready, at an early age, to assume the position of the head of the family.

As everywhere, babies belonged to their mothers. But in ancient Palestine they were often fed at the breast until they were two years old and more. During this time they had to be carried about wherever the mothers went, and were usually fastened somehow to their mothers' backs. For some years after a child could run about for itself, it still kept near to its mother, and received from her its first lessons. These did not include the arts of reading and writing; probably very few peasant women were sufficiently educated to teach reading and writing, for the Jewish scholar looked down on women and regarded them as members of an inferior race, whose business it was to maintain and wait upon their men.

The Childhood of Jesus.—The school days of Jesus probably began when He was six years old, and continued at least till the time when, at twelve years of age (Lk. ii.



THE FLIGHT INTO EGYPT

Drawing in Outline of Picture No. 51 in the Portfolio.

41 ff.), He accompanied His parents on their Passover visit to Jerusalem. Even in the thirteenth year, when the ceremony took place by which a Jewish boy became a "Man of the Law," the schooling did not necessarily end.

Up to the age of six, He would be taught by His parents, who were charged to inculcate in their children a knowledge of the

meaning of the Passover and other great Jewish festivals, (following the injunctions of the law). They were bound also to teach them to repeat by heart the great text that every loyal Jew still repeats daily: "Hear, O Israel: the LORD our God is one LORD; and thou shalt love the LORD thy God with all thine heart, and with all thy soul and with all thy might" (Deut.

vi. 4). (It was called the *Shema*, from its first word, *Hear*.) These words bore fruit in His ministry, when He answered the lawyer's question about "the great commandment in the law" (Mat. xxii. 37-40). His parents would also teach Him selected verses from the Proverbs and from the Psalms.

The girls of the house at Nazareth—the "sisters" mentioned in the Gospels—were, like all Jewish girls, under the tutelage of their mother from birth till marriage. They were taught, like the boys, to "fear God and keep His commandments"; to read, and probably to write, and were carefully instructed in the duties of domestic life.

At six years old Jesus would begin to go, with His boy companions, to the elementary school attached to the synagogue or local place of worship. The school was called "The House of the Book," because all its lessons were drawn from the sacred Book of the Hebrew Scriptures.

Every day, except on sabbaths and high festivals, the boys might be seen trooping to school in the early hours of the morning. (There is documentary evidence that in the "dog-days" of high summer they were back at home by 10 a.m.!) The pupils sat on the floor, and the teacher on a dais facing them. They were taught to address him as "Rabbi," which means "My great one," i.e. "Master." Our Lord Himself was, in His teaching days, often addressed by this title (as in Jn. i. 38, 49; iii. 2, 26; vi. 25).

At home the children habitually spoke the local dialect of the time, a form of the international language which (together with Greek) was then widely employed in the East, and known as Aramaic. In this language are recorded certain words of our Lord: *Talitha cumi*, addressed to Jairus' daughter (Mk. v. 41); *Ephphatha*, spoken to the deaf and nearly dumb man (Mk. vii. 34); and the sorrowful cry upon the Cross, *Eloi, Eloi, lama sabachthani* (Mk. xv. 34).

But though expositions were given in Aramaic, all the lessons at school were

based on the classical Hebrew of the Old Testament Scriptures; so that devout peasants, who after their school days listened week by week to the Hebrew lessons from the Scriptures read in the synagogue services, must have been to some extent familiar with the historic speech of their forefathers.

School always opened with a prayer by the teacher that God would watch over the children. The method of the lessons was largely that of repetition. Their "Three R's" were Reading, Writing and—Religion, of which the last was the most emphasised.

There was no idea of imparting knowledge for its own sake. The orthodox Jews were not interested in science or philosophy or even history apart from religion. The teacher's object was to train up pupils in "The fear of the LORD"; and because for the Jew that involved very scrupulous keeping of ceremonial rules, the study of the Book of Leviticus—very strangely to our minds—came first. Even here we can see what side of this teaching must have most interested our Lord as a boy, for the one verse he quotes from Leviticus in the Gospels is Lev. xix. 18: "Thou shalt love thy neighbour as thyself" (Mat. xxii. 39).

Most of the school time was spent upon the study of the Pentateuch—the "Five Books of Moses" as they were called; but other books, particularly some of the "Former Prophets" (Josh.—2 Kgs.) and the Psalms, provided material for lessons. The scope of these studies may seem narrow compared with the almost too varied curriculum of our own elementary schools of to-day. But we can judge, perhaps, from the best of our own Old Testament lessons what an immense treasure of seed thoughts is to be found in the Hebrew Scriptures. So true is this that to some of our English forefathers—people like John Bunyan—who had nothing to read except the Bible, the Scriptures formed the basis of a truly "liberal education."

It is clear that, as a grown man, Jesus habitually attended the sabbath worship of the synagogue; and the inference is that

it was a habit formed in youth. But it is more than an inference, for the Jewish elementary school was attached to the synagogue, and its master was a synagogue official. And every sabbath day the child accompanied his parents to synagogue as soon as he was able to walk. The weekly readings of the Scriptures in an atmosphere of worship would react intensely upon a devout child, then as now.

Though what we should call "secular studies" were not taught or encouraged in the schools, every pupil was encouraged to learn a trade, side by side with his study of the Scriptures. So St. Paul, who himself became a learned Rabbi, learnt in youth the art of tent making (Acts xviii. 3), and largely supported himself by the work of his hands (Acts xx. 35, cp. 1 Cor. iv. 12). In the same way, while Jesus was being educated in the synagogue school at Nazareth, He was also acquiring a technical education in the carpenter's shop of Joseph.

IX. THE DRESS OF THE PEOPLE

THERE are always several considerations which determine the nature and form of a nation's costumes. One is the available material, another is the climate, another is the occupation of the wearer, and another is the wealth or poverty of the country and people.

In ancient Palestine the ordinary material for clothing was wool. Flax was grown sometimes, but it was more expensive than wool, and silk was already being imported from far-away China for the use of the rich. People who lived outside the range of the ordinary sheep farms sometimes wore the cured skins of animals, and sometimes cloth woven of the coarse hair of goats and camels.

Palestine is a country where great changes of temperature are sometimes found. The days may be very hot and the nights quite cold, and it is necessary, especially for people who may have to sleep out-of-doors,

to be able to protect themselves against both extremes. The work of the men required that the limbs should be left free to move, and garments had to be adaptable. Women's work, on the other hand, did not demand so much action, as long as she could walk freely and sit down in comfort, a woman's ordinary robes needed little or no adjustment. As we have already seen, the peasants were poor, and they had to be content with the cheapest and most durable materials. The woollen stuffs which they wore often had to be patched, and when new they were liable to shrink a good deal at the first washing.

Costumes.—The costumes of Palestinian people in the first century were very like those still worn in the twentieth. The vesture of the body, in loose flowing robes, with a girdle at the waist in which they are "girded up" at the loins (Lk. xii. 35) when active work is to be done, comprised ordinarily only two or three items:—

1. A "linen cloth" as it is called in Mk. xiv. 51 (SINDON)—a simple garment worn next the skin: a long piece of cloth, with ends sewn together and holes for the arms; or sometimes shaped more or less to the body. This was of fine linen and worn by the well-to-do.

2. The "tunic, or shirt" (CHITON) worn by the peasants to-day. It is a long flowing garment like a dressing gown, of striped or bright coloured cotton or linen, folded over and caught at the waist by a girdle—belt, or cord, or sash. It has slits at the sides, to ease the movement of the legs in walking. This was worn by both sexes.

3. Over the tunic the peasant or poor man wore the heavy "cloak" (HIMATION), a warm garment made of goat's or camel's hair—by modern Arabs worn with perpendicular stripes of brown and white or blue and white. Its construction is very simple and does not suggest the gracefulness that characterises it when worn. A piece of cloth 7 feet long and 4½ feet wide is taken

longways, and the two ends folded in, $1\frac{1}{2}$ feet each side, and then sewn along the top. Two holes are then cut in the top corners, through which to pass the hands and wrists. Thrown over the neck and back it makes a very picturesque robe. It is the peasant's and shepherd's outer garment for cold and wet weather, and he throws it over him as a coverlet when he sleeps: "If thou at all take thy neighbour's garment to pledge, thou shalt restore it unto him by that the sun goeth down; for that is his only covering . . . wherein shall he sleep?" (Ex. xxii. 26, 27).

4. The wealthier classes wore over the shirt or tunic a more dignified garment than the cloak just mentioned, which we may call the "robe" (STOLE). From the fact that Jesus forbids His disciples on their journeys to wear more than one tunic (Lk. ix. 3) it is argued that the wealthy sometimes wore two.

Like the shirt, this robe has the shape of a dressing gown, only with wider sleeves; and it is not caught by a girdle but hangs straight down. The robe is often rich in colour and material; it is the "long robe" in which the Pharisees loved to preen themselves (Lk. xx. 46), and the "best robe" which the forgiving Father brings out to honour the Prodigal Son (Lk. xv. 22).

5. We should mention here the short heavy waistcoat of sheep-skin which the shepherd wears—with the fleece sometimes outside, sometimes inside—over which, in wet, rough or bitter weather, he will throw his heavy cloak.

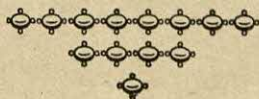
To complete the out-door dress the feet were shod with sandals—soles of leather, wood, or matted grass, furnished with loops through which passed the thongs of the

"shoe-latchet," a thong passed between the great toe and the other toes and round the ankle. It was a servant's business to "stoop down and unloose" this thong (Mk. i. 7) when a guest entered a house; he then removed the shoes, and washed the guest's feet. It is clear, however, from the Assyrian monuments, that in early times Jews wore shoes as an alternative to sandals. To go about barefoot was a sign of mourning.

A turban of cloth over a skull cap and fez next to the shaven head, is wound round in many folds protecting the eyes and the nape of the neck from the fierce Palestinian sun. This doubtless represents in essentials the ancient head-dress.

The woman's dress, then as now, was almost exactly like the man's except for the head-dress. The dress would consist of a long shirt and girdle, with a large veil of white cotton, or of black or coloured silk. Instead of the man's heavy cloak a "mantle" was worn, the colours of which to-day are white or indigo. It is this mantle that Ruth holds out to Boaz, who pours into it six measures of barley (Ruth iii. 15); and at the present day Eastern women use the mantle as a bag for carrying home their parcels, vegetables or fruits.

We can picture our Lord and His disciples as they move about clad in the turban, shirt and cloak, now "girded up," now with garments flowing. If we try to identify the "coat" (Jn. xix. 23) "woven without seam from the top throughout," we face some discussion: but the balance seems in favour of the "cloak" (3) as the garment for which the four soldiers cast lots. Of the other four items—shirt, girdle, turban and shoes—they would each take one.



MISCELLANEOUS

XLI. CHRISTMAS AND FAIRIES



A SURPRISE FOR FATHER CHRISTMAS
Drawing in Outline of Picture No. 54 in the Portfolio

St. Nicholas.—The beginning of the custom of giving presents at Christmas time is supposed to be connected with a story of St. Nicholas, the bishop of Myra, who lived in the fourth century A.D. St. Nicholas was famed for his goodness and his charity. He was greatly loved by the people, for he became the patron saint of children, girls, scholars, merchants and sailors. Travellers going on journeys prayed for his help to guard them against robbers. St. Nicholas was so highly thought of in England that there are nearly four hundred churches dedicated to his memory. Very little is known of his life but many interesting stories are told about him, and the following is, perhaps, the best:

Near the home of St. Nicholas, at Myra, lived a poor nobleman who had three grown-up daughters. They were so poor that the father could not give a dowry to his daughters to enable them to get married, and at last the time came when there was nothing left in the house to eat. That night, as father and daughters sat talking together, St. Nicholas passed by, and through an open window he heard one of the daughters say to her father, "Let us go out into the streets and beg, for it is hard to starve." The father sat deep in thought and greatly troubled. At last he answered, "No, no, it must not be. Let us wait one more night, for it is harder to beg than to starve."

Now St. Nicholas was very rich, and when he heard these sad words he at once decided to help the poor family, but he did not want them to know who had helped them. The next night he returned to the house and through the window he threw a purse of gold which fell at the father's feet. There was great rejoicing in the family, and it was agreed that the purse should be given to the eldest daughter so that she might marry. The next night St. Nicholas passed by again and threw a second purse through the window. This was given to the second daughter that she, too, might marry. All day long the father sat and wondered who could have had pity on them, and when night came again he sat close by the window

and watched. Once more, St. Nicholas came to the window and as he threw a third purse into the room, the father caught the edge of his cloak. Then he saw who had been so kind to them. St. Nicholas made the nobleman and his daughters promise to keep the story a secret, but somehow the story of the Saint became known, and then the custom began of giving presents secretly on the Eve of St. Nicholas's Day, December 6. Fathers and mothers put sweets and little gifts into the children's shoes, and girls and boys at school received gifts on St. Nicholas's Eve, and as time went on the custom spread till children looked forward with eagerness to receiving secret gifts on December 6. At length the day for giving presents was changed to Christmas Eve and now children in many lands hang out their stockings for the gifts of Father Christmas, who is really St. Nicholas.

In most towns there is a shop which, so we are told, reminds us of the secret gifts of St. Nicholas. It is the pawnbroker's shop with its sign of three golden balls, which represent the three purses of gold which were given to the poor sisters.

Sometimes Father Christmas is called Santa Claus, which is an American form of the Dutch words for St. Nicholas, for when the Dutch settled in America they did not forget the old custom of giving presents on Christmas Eve.

Description of Picture No. 54.—This picture shows a night nursery on Christmas Eve. Father Christmas has just come down the chimney with a sackful of presents, to find that the candle is alight and that the children are wide awake. Father Christmas, dressed in the traditional red coat and hood trimmed with white fur, and with a long, snow-white beard, stands smiling, with his half-opened sack of toys resting on the floor. Three children in their night clothes, a girl and two boys, cluster round him. One little boy clasps the arm of Father Christmas, and looks into his face, while the other two are gazing at the collection of lovely toys in the gaping sack. Behind can be seen the boys' bed with two socks hanging over the end of it.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 54.—The children should freely describe and discuss the picture:—1. How many people can you see in the picture? 2. Which one is Father Christmas? 3. Tell what Father Christmas has brought. 4. Name three of the toys in the sack. 5. Tell what part of Father Christmas' dress is *red*. 6. Tell what parts of Father Christmas are *white*. 7. What does Father Christmas wear on his head? 8. Tell what the little boys are wearing. 9. Tell what the little girl is wearing. 10. Whose Birthday is Christmas Day? 11. Why do we keep Jesus' Birthday every year? 12. Which day is *Christmas Eve*? 13. Is Father Christmas supposed to come on Christmas Day or on Christmas Eve? 14. At what time is Father Christmas supposed to come? 15. How is Father Christmas supposed to get into the room? 16. Tell why the socks are hung over the end of the bed. 17. Do you think Father Christmas expected to find the children awake? 18. Do you think he expected to find them asleep? 19. What was the "surprise" he had? 20. What do you think happened next? 21. Fill the gaps with the names of things of these colours:—yellow —, green —, red —, blue —, brown —, white —, black —, grey —.

Flash Cards.—The following sentences might be written on strips of card:—

1. Father Christmas is an old man.
He has a long white beard.
He is a very kind man.
He brings the children toys.
2. Three children have been waiting for
Father Christmas.
They did not go to sleep.
They kept their eyes open.
They caught Father Christmas.

3. Father Christmas has a sack.
Peter wants a Teddy bear and a ball.
Paul wants a cracker and an engine.
Polly wants a big doll.

Missing words.—Say such sentences as the following for the children to supply the missing words:—

Peter, Paul and Polly looked in the sack. Peter chose a — and a —. Paul took a — and an —. Polly found a lovely —.

Reading and Drawing.—Write on cards directions for drawing, and distribute the cards among the children:—

1. Draw a Christmas tree in a pot.
Put some candles on the tree.
Put some parcels on the tree.
Put a bright star on top.
2. Draw the end of a bed.
Hang three socks on the bed.
3. Draw Father Christmas.
Put a sack on his back.

Reading and listening.—Read in a quiet and natural voice, this short easy story to the children, requesting them to listen attentively. Afterwards write on the black-board the sentences from the story with words omitted, and then get the children to fill the gaps in the sentences.

Story.—A little pine tree grew in a wood. "How tiny I am!" it said, "I am of no use at all."

Next day two children came by. "Here is just the tree!" they cried. They pulled up the little pine tree. They took it home.

The pine tree was set on the table. It was hung with sparkling tinsel. Twinkling candles stood on the branches. The children danced round the tree.

"How happy I am!" cried the tree, "I am of some use, after all."

Write these lines with the missing words:—

1. A pine tree grew in a —.
2. Two children took it —.
3. The tree stood on a —.
4. Sparkling — hung on it.
5. On the branches stood twinkling —.

Put together.—Write the following lists on the blackboard; let the children write the first list and put the second list in order; e.g., *Turkeys gobble*.

Turkeys	crow
Ducks	caw
Hens	coo
Cocks	gobble
Pigeons	quack
Rooks	cluck

Snapshot drawings.—Draw on cards two or three different creatures or objects associated with Christmas, and cut out the shapes; e.g., turkey, goose, plum pudding. Give the children drawing materials, then exhibit for a few seconds one of the silhouettes. Remove the card and let the children draw their impressions of the shape exhibited.

Riddles and drawing.—Read the following riddles to the children and let them draw the objects which they think will give the correct answers to the riddles:—

1. I grew in the wood.
I have a lovely green coat.
I am now in a flower pot.
I am covered with toys.
(*Christmas Tree.*)
2. I look like a girl.
But I cannot talk.
I have pretty clothes,

But I cannot dress myself.
When I am dirty,
My mistress washes me.
(*Doll.*)

Picture cards and a scrapbook.—Let the children bring from catalogues and magazines, pictures of things associated with Christmas. Mount the pictures on cards and use them for a matching exercise as described on page 329.

Polite terms.—If a toy shop is set up in connection with a Christmas project, care should be taken to see that the shopkeeper and the customers use polite terms in their transactions; e.g., "Good morning, Sir"; "Good morning, Miss"; "Thank you"; "Please"; "What can I do for you to-day, Sir?" "I have none," etc.

Description of Picture No. 55.—This amusing picture by Walt Disney shows those famous imaginary film characters, Mickey and Minnie Mouse, receiving their Christmas present from the hands of Father Christmas himself. Mickey and Minnie have just opened the door of their wooden cabin to Father Christmas, who has evidently pulled the primitive bell rope conspicuously displayed on the left door post. The Mouse children stand on the threshold of their shanty, displaying the utmost delight at the sight of a large parcel wrapped in brown paper which Father Christmas offers them. Their dog, Pluto, with his tongue lolling out, is rushing up with every symptom of intense excitement. Father Christmas is dressed in the usual fur-trimmed scarlet coat, with a hat to match shaped like a nightcap with a red bobble on the top. Like the twins, he wears gloves of bright yellow and capacious shoes. His cheery red face has bushy white eyebrows, moustache and beard. Behind Father Christmas stands his sledge, full of sacks and ornamented with sleigh bells. Two reindeer, with extraordinarily crumpled antlers, are attached to the sledge and are smiling broadly. All around is a snow-covered landscape under a wintry sky.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 55.—The children should freely describe and discuss the picture:—1. Tell who has come to see Mickey and Minnie Mouse. 2. Tell what Father Christmas has brought for Mickey and Minnie. 3. Tell what might be inside the parcel. 4. Tell what day it must be in the picture. 5. Tell what the Mouse children's house is made of. 6. What is the ring on a string by the door? 7. Tell what dog Pluto is doing. 8. Tell what you can see in Father Christmas' sledge. 9. Two reindeer draw the sledge. Tell what grows on the heads of reindeer. What other animal has horns on its head? 10. Tell why the ground and the hedge are white. 11. Tell why the tree has no leaves. 12. Fill the gaps with the colour-words as shown in the picture:—Mickey has — trousers and — shoes. Minnie has a — hat with a — flower in it. Her skirt is — and her shoes are —. Both the Mouse children wear — gloves. 13. Tell what Father Christmas wears.

Flash Cards.—The following sentences might be written on strips of card:—

1. Mickey and Minnie Mouse are at home.
Dog Pluto is with them.
There is a knock on the door.
Father Christmas has come.
2. Father Christmas brings a parcel.
Mickey Mouse takes the parcel.
Mickey and Minnie are very happy.
Dog Pluto is happy too.
3. Father Christmas will get in his sledge.
Two reindeer draw the sledge.
The reindeer have crumpled horns.
The sledge has sacks of toys on it.
The toys are for good boys and girls.

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Missing words.—Say such sentences as the following for the children to supply the missing colour-words:—

1. The snow is — (*white*).
2. Father Christmas wears a — (*red*) coat.
3. He carries a — (*brown*) parcel.
4. Minnie Mouse has a — (*green*) skirt.
5. Minnie and Mickey lived in a — (*blue*) house.
6. The sacks in the sledge are — (*yellow*).

Reading and drawing.—Write on cards directions for drawing, and distribute the cards among the children:—

1. Draw Minnie's red shoes.
2. Draw Mickey's brown shoes.
3. Draw Pluto's collar.
4. Draw the parcel from Father Christmas.
5. Draw a sack of toys.
6. Draw a row of bells.

Description of Picture No. 53.—The Fairy Queen is shown enthroned on a scarlet poppy flower. She wears a flowing white gown tinged with green, with a bunch of flowerets at the waist. Her long yellow hair falls over her shoulders, and her head is encircled by a golden crown with a single jewel in the centre. Her pale green wings resemble those of a butterfly, and tiny wings spring from her wrists. Her sceptre is a golden rod bearing a bright golden star.

Before the Queen kneels a sprite dressed in a mustard-coloured suit, with yellow wings and yellow hair, and a dark flower calyx for a cap. The sprite offers a large white envelope, sealed with a red seal, to the Fairy Queen.

Another smaller fairy can be seen flying down from the sky. She is dressed in pale green, with green wings on the back, wrists and ankles.



A LETTER FOR THE FAIRY QUEEN.
Drawing in Outline of Picture No. 53 in the Portfolio

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 53.—The children should freely describe and discuss the picture:—1. How many fairies can you see in the picture? 2. Have all these fairies wings? 3. Where do they have wings?

4. Are their wings like a bird's wings?
5. Are their wings like a butterfly's wings?
6. Are their wings like a fly's or a gnat's wings?
7. Which fairy is the Fairy Queen?
8. Tell how the Fairy Queen is dressed.

9. What does the Queen wear on her head?
10. What does the Queen hold in her hand?
11. What is at the top of the Queen's wand?
12. What makes the Queen's throne?
13. What colour are the Queen's wings?
14. Which is the fairy postman?
15. What has the fairy postman brought the Queen?
16. What is the red mark on the letter?
17. Tell from whom the letter might be sent.
18. Tell what the letter might say.
19. Play that you are the fairy postman and offer a letter as he does.
20. What colour is the fairy postman's suit?
21. What is his hat made of?
22. What is the little fairy in the sky doing?
23. Fill the gaps with names of colours as shown in the picture:— — sky, — poppy, — hair, — grass, — gown, — star.

Flash Cards.—The following sentences might be written on strips of card:—

1. The Fairy Queen is very pretty.
She has a long white gown.
She has long yellow hair.
On her head is a crown.
2. The Fairy Queen has pretty wings.
She has a rod in her hand.
On the rod is a shining star.
She is sitting in a poppy.
3. A little elf has brought a letter.
The elf has wings.
He can fly quickly.
He is the fairy postman.
4. The Fairy Queen will take the letter.
She will break the red seal.
She will read the letter.
She will tell the flying fairy what to do.

Missing words.—Say such sentences as the following for the children to supply the missing colour-words:—

1. The Fairy Queen has a — (*white*) dress.
2. Her wings are — (*green*).
3. On the top of her wand is a — (*golden*) star.
4. She sits on a — (*red*) poppy.

Rhyming words.—Read aloud the following incomplete rhymes and let the children suggest the final words:—

If you see a fairy ring,
In a field of grass,
Very lightly step around,
Tip-toe as you — (*pass*);
Last night fairies frolicked there,
And they're sleeping somewhere near.

If you see a tiny fay,
Lying fast asleep,
Shut your eyes and run — (*away*),
Do not stay to peep;
And be sure you *never* — (*tell*),
Or you'll break a fairy spell.

Reading and drawing.—Write on cards directions for drawing and distribute the cards among the children:—

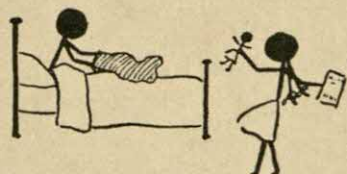
1. Draw a white envelope.
Write on it, TO THE FAIRY QUEEN.
Draw a stamp in the corner.
2. Draw a yellow wand.
Put a yellow star at the top.
3. Draw a green stalk.
Put a red poppy at the top.
Put a green poppy leaf at the bottom.
4. Draw a golden crown.

Christmas with the Peg Family. I



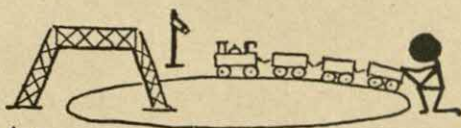
On Christmas Eve the children made paper chains and decorated the house with them.

They hung up their stockings when they went to bed that night.



Dick sat up in bed on Christmas morning to see what he had in his stocking.

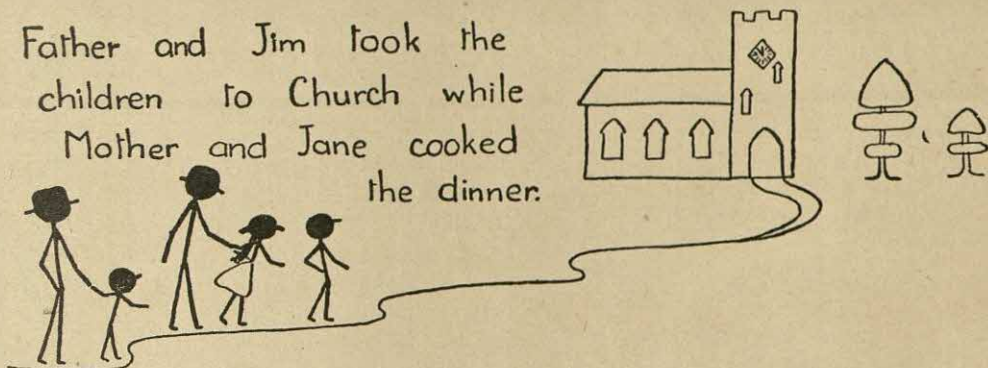
Peter found a new train set in his stocking.



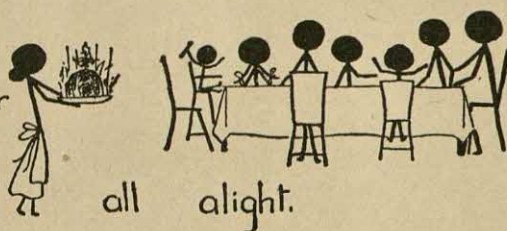
After breakfast the postman came with lots of cards and parcels.

Christmas with the Peg Family II

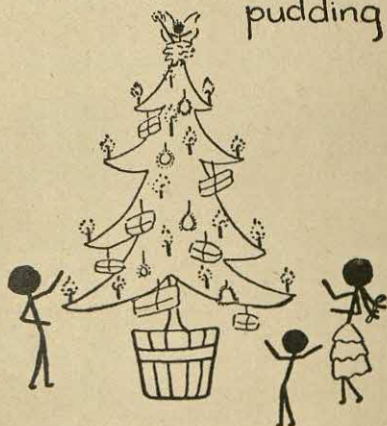
Father and Jim took the children to Church while Mother and Jane cooked the dinner.



They had turkey for dinner, then Mother brought in the pudding

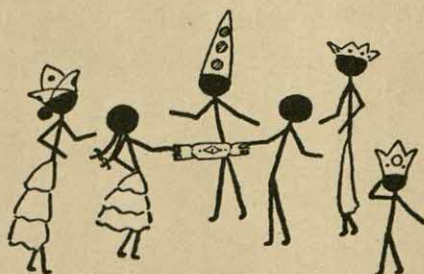


all alight.



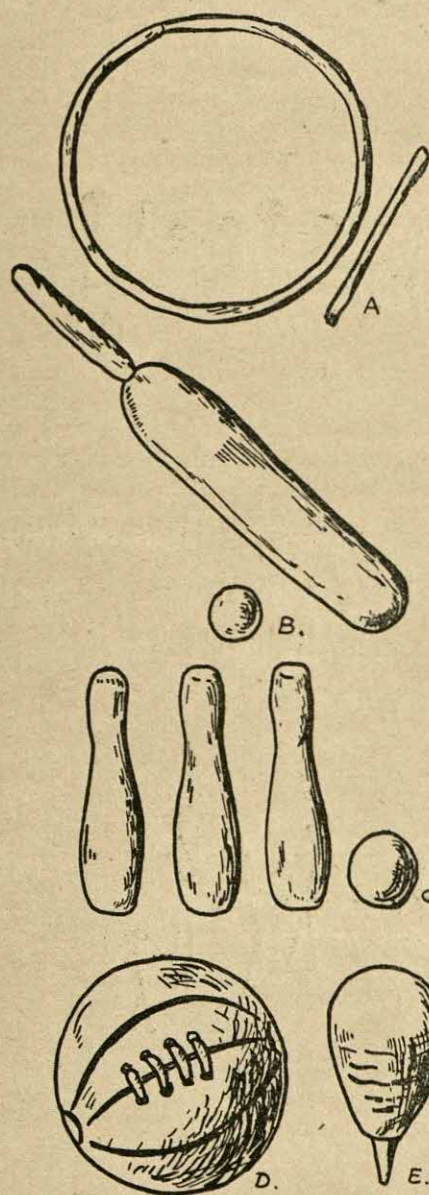
In the evening the candles on the Christmas tree were lighted.

They all pulled crackers and wore paper caps.



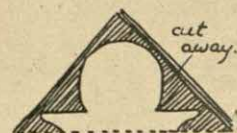
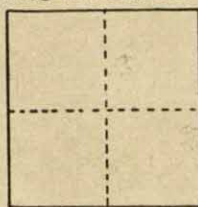
ACTIVITIES AND CONSTRUCTIVE WORK

Plastic models—toys.—From clay or plasticine the Fives can make such toys as a hoop and stick (A); a bat and ball (B); skittles and a ball (C); a football (D); and a top (E).

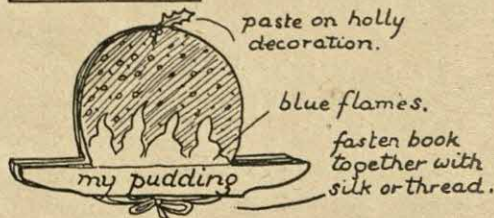


Paper cutting—plum-pudding book.—Take a large square of white paper, fold it into 4 and again diagonally. On this shape sketch a plum pudding on a dish. Colour the pudding deep brown, with black and brown specks for the fruit. The colouring may be done with crayons, or with water colours mixed with Chinese white. Colour the bottom blue to represent the flames of the brandy. The dish can be painted yellow, with the words *my pudding* written on it. When the colouring is completed hold the folds firmly and cut out the shape with sharp scissors, taking care not to cut off the bottom of the dish. Thread a piece of Christmas ribbon or cord through the fold of the booklet and tie it below. The principal ingredients of the pudding can now be written on the pages of the book, e.g., $\frac{1}{2}$ lb. sultanas, with, perhaps, a drawing of a bag of sultanas.

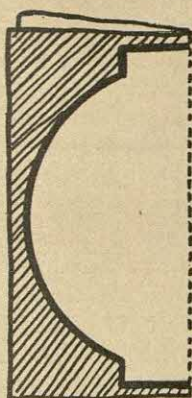
fold large square into 4 sections.



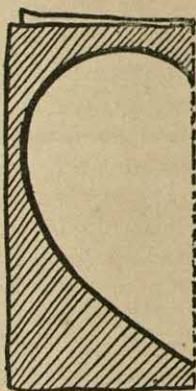
fold over the four fold square diagonally & draw on plum pudding



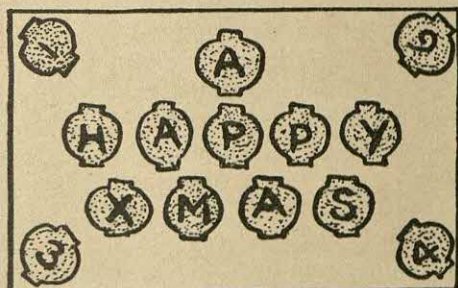
Paper cutting—Christmas greetings.—A variety of greeting cards to hang on the wall at home or at school can be made from coloured paper cut into various shapes and mounted on a sheet of drawing paper.



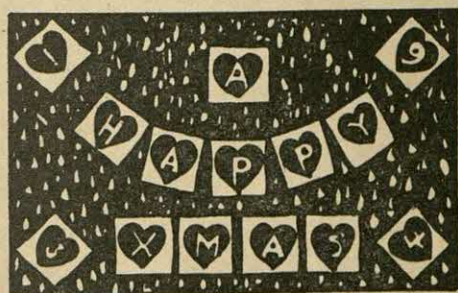
*how to cut
lantern
shape.*



*how to cut
heart shape.*



*a greeting made from
lantern shapes.*



*a greeting made from
waste of heart shapes.*

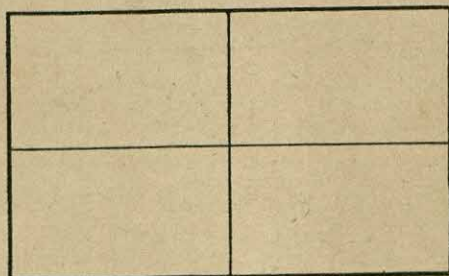
A 6-in. square of coloured paper folded four times gives 16 small squares of suitable size. One or two colours can be used in each

design. Fold each small square in half, draw the half shape of a lantern, heart or other figure on the folded side, and cut it out. (Two designs are shown in the illustration.) The third sketch shows an arrangement of cut-out lanterns.

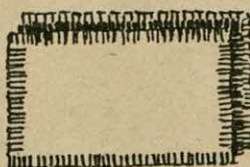
The waste paper from which hearts have been cut out can be used effectively to make a greeting card on a large scale. Spots of Chinese white on the dark background represent the falling snow. Letters and figures should not be painted on until the paint is dry.

Paper cutting—table centre and cake band.

—A dainty table centre and cake band to match can be made from plain tissue paper fringed at the sides. Three thicknesses of paper are required,—the two outer ones matching in colour, the inner one being a contrasting colour. Two white papers enclosing a red one give a Christmassy appearance. In preparing sheets of paper for the children's use, cut the sheets into quarters across for the table centres, Fig. 1, and into four strips for the cake bands, Fig. 2. The three pieces required for the

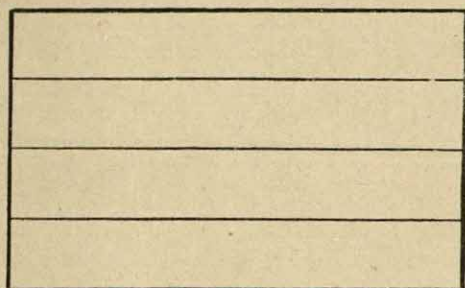


*whole sheet of tissue paper
showing cutting lines.*

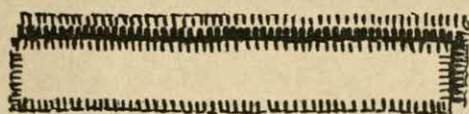


*three
quarter-
sheets
fringed.*

Fig. 1.



*whole sheet of tissue
paper showing cutting
lines.*

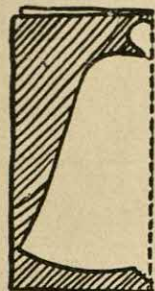


*three quarter-sheets
fringed.*

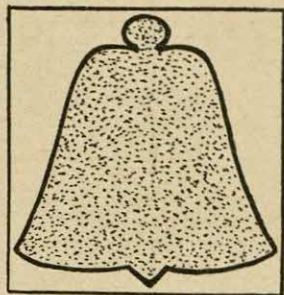
Fig. 2.

table centre and the three strips for the cake band are placed together before the fringing is cut. This keeps them from easily separating.

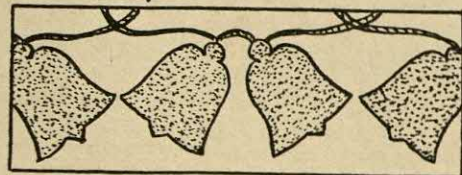
Paper decoration—Christmas bell.—Take a square of coloured paper and fold it in



*how to cut
bell shape.*



paper bell.



bells mounted to form frieze

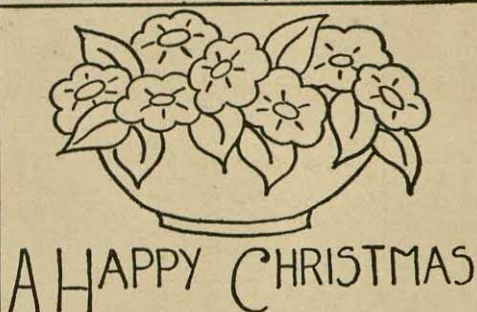
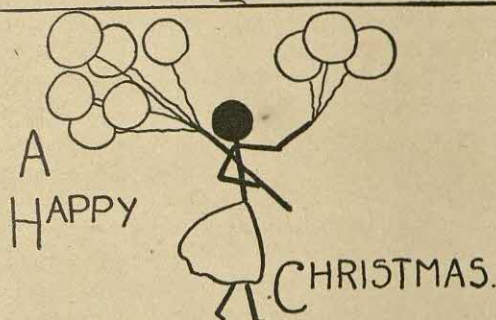
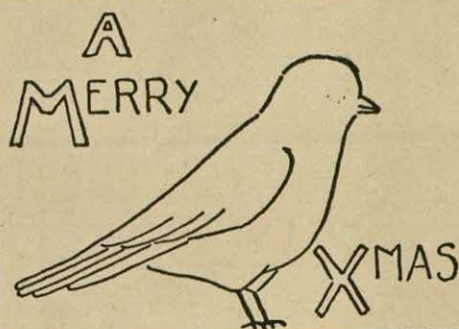
half. Draw the half of a bell on the folded side and cut out the shape. Open the paper and paste the bell on to a mount of brown paper. A frieze of bells may be made by pasting several bells on a strip of coloured paper. A "rope" connecting the bells may be drawn in, as shown in the sketch.

Paper model—Christmas cards.—These designs (see opposite page) may be drawn for the younger children with the aid of a duplicator; the children can then colour the designs with crayons or pastels, and fill in the lettering.

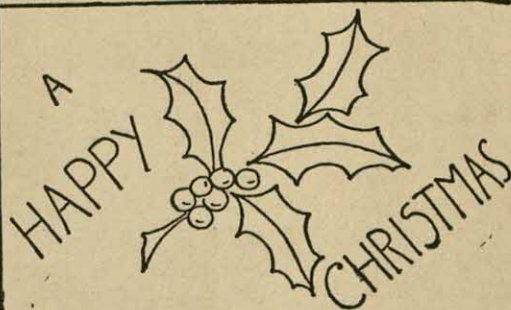
Some of the simpler designs can be copied from the blackboard by the older children. They should be encouraged to suggest designs of their own where possible.

A half sheet of notepaper makes a realistic "card," especially if it is tied with a strand of coloured silk. The children can send their finished cards to one another or to parents or friends at home. They can write the name inside, address the envelope, and post the card in a prepared pillar box, made from a shoe box covered with red paper. They can take it in turns to play "postman" and deliver the cards.

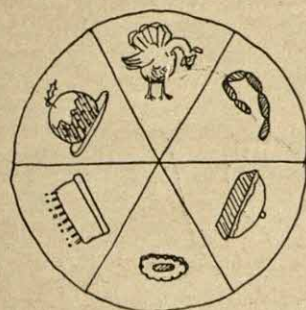
Cardboard model—Christmas card.—Children will enjoy making this card (see page 1370). Cut out a disc of thin white card about 4 in. across and mark out in pencil 6 segments. Fill the top of the segments with coloured drawings of Christmas fare. Now cut a piece of stiff paper, white or tinted, as wide as the circle and almost twice as long. Fold the paper in half, and on the front draw round the circle in pencil. At the top of this circle draw a segment corresponding in size to one of the segments on the cardboard disc. Cut out the top part of the segment from a single thickness of paper. Place the cardboard disc between the two pieces of paper; fasten the front paper and disc together by a paper clip passed through the middle of each. The edge of the disc should project a little way beyond the open



A Merry Christmas.

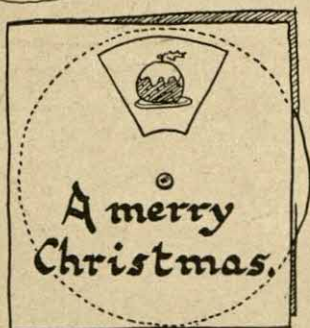


SOME CHRISTMAS CARDS TO MAKE



cut cardboard
circle and
decorate in
paints or
crayons.

paper
clip.



edges of the paper, so that the child can turn it round. As the disc is rotated, a succession of pictures appears through the opening of the front of the card.

Model with odds and ends—Christmas tree.

—A Christmas tree provides a good centre of interest for December activities, but to obtain a real tree of any size is sometimes difficult and usually expensive.

A good substitute for a tree can be made from two old umbrellas, some green crêpe paper and plenty of evergreens, small ivy for preference.

The umbrellas should first be stripped of their coverings and the frames securely fastened open so that there is no danger of a collapse at a critical moment. The handles are fastened together, one above the other, to make the skeleton "tree." The lower handle should be firmly secured in a bucket, wedged in with stones and soil or sand. The bucket can be hidden with a frill of red paper.

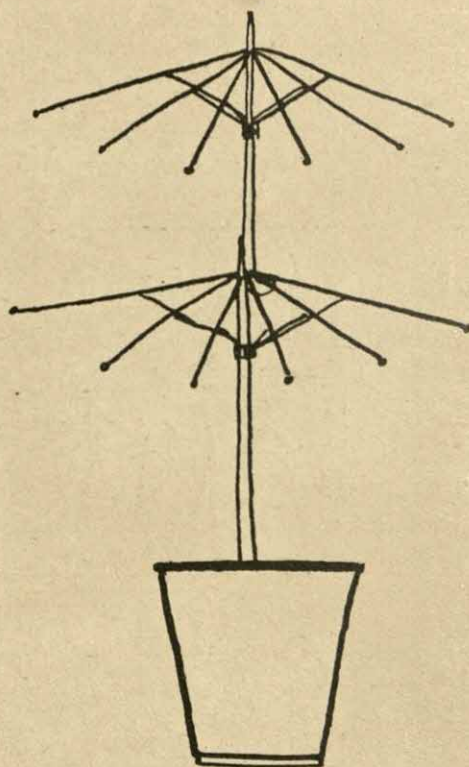
Cut the green paper across the grain into strips about $1\frac{1}{2}$ in. wide, and cover the

umbrella ribs with these strips, folding them in half lengthways as you roll.

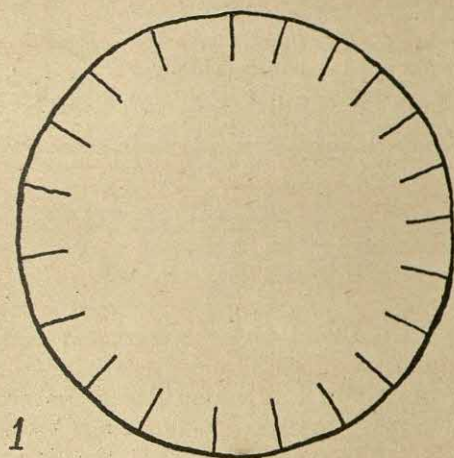
The sprays of evergreens which are to lie along the "branches," can best be secured with wire, and if carefully arranged the effect will be lifelike, especially if a bunch of holly or something equally stiff is attached at the top.

The umbrella "tree" has one particularly good point in its favour,—the "branches" do not sag under the weight of the decorations.

The "tree" can now be decorated with the usual glass balls and tinsel, but the children will best enjoy making their own decorations.



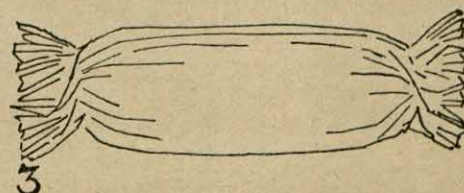
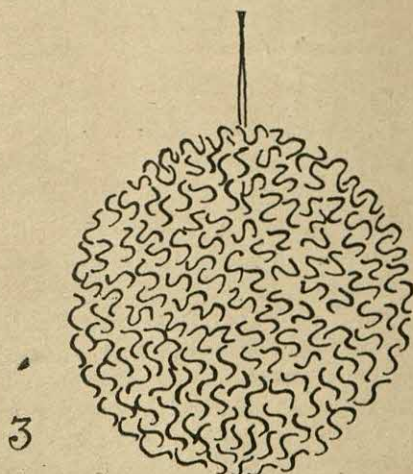
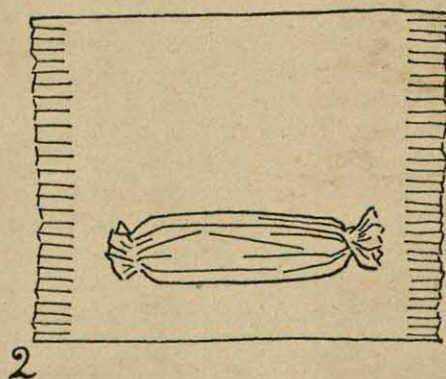
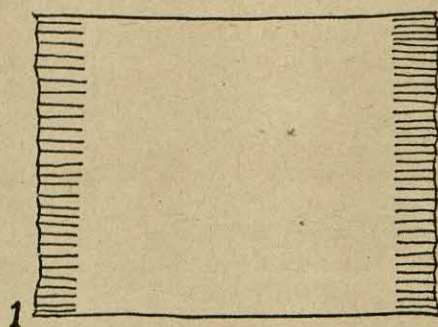
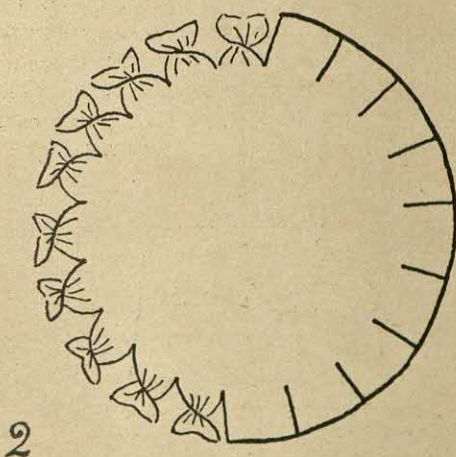
Coloured balls.—Effective balls of coloured tissue paper can be made from discs of paper 3 in. or less in diameter. The children make cuts $\frac{1}{2}$ in. deep and $\frac{1}{2}$ in. apart all round the discs, or the teacher can do the cutting if the children are too young to



handle scissors. Each little segment is given a twist and the discs are threaded on cotton until there are sufficient to form a ball.

Wall-paper beads.—Wall-paper beads can be made from long wedge-shaped strips of paper, pasted on one side and rolled tightly round a knitting pin. These can be threaded in strings to decorate the "tree."

Crackers can be made from squares of coloured tissue paper fringed down two sides. The fillings can be monkey nuts or a few "Dolly Mixtures" or other small sweets wrapped in grease-proof paper. The fillings



are carefully rolled up in the paper squares and the fringed ends are given a twist to make them look like real crackers.

Monkey nuts (in their shells) can be threaded to form little dolls (see page 1041).

Reference should be made to the Index at the end of this Volume for instructions

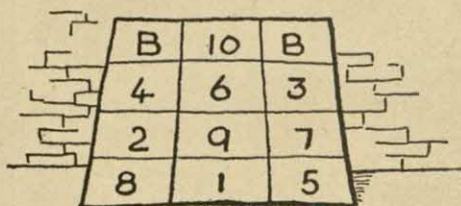
for making dolls, golliwogs, toys, etc., suitable for the "tree."

If lighted candles are used for a decoration on "breaking-up" day, it is advisable to have several wet dusters at hand in case of accidents.

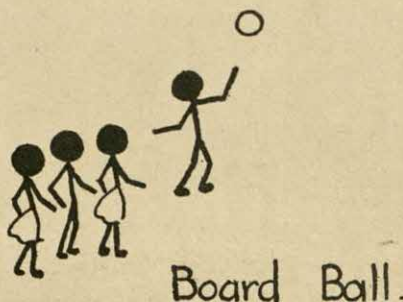
INTERESTING GAMES

"Throwing into the Circle."—This is a good indoor team game for a wet playtime. The children are divided into equal teams, and a corresponding number of circles are drawn on the floor or playground. The teams are placed in lines behind their leaders, each leader standing at a convenient throwing distance from a circle. Each child has a date-stone bag. One leader begins by throwing his bag into the circle and the teams throw in turn. As each child finishes his throw he takes his place at the back of the line. When all the teams have finished the first round, the team leaders count the bags in their circles and chalk up the score. At the end of the game, which may be continued for any convenient time, the scores are added to find out the winners. Date-stone bags are inexpensive and easy to make; they can be used for various throwing games. To make a bag, cut two 4 in. squares of any fairly thick material,—pieces of boys' old trousers or coats are often available. The two pieces should be tacked on three sides and blanket-stitched with wool or coloured knitting cotton. The bag is then loosely filled with washed and dried date stones and the fourth side is tacked and stitched.

turns to throw the ball so that it bounces in the squares in the order of their numbering, 1, 2, 3, etc., ending with right B. then left B. The score is kept by putting down the number on which the ball was last correctly bounced, *right B* counting higher than 10, and *left B* counting the highest score. The winners of each team compete against each other and the player with the final highest score wins the game.



B	10	B
4	6	3
2	9	7
8	1	5



"Board Ball."—This is an outdoor or indoor team game in which any number of the older children can take part. A black-board is placed on the floor by a wall in a slanting position and is marked out as shown in the sketch. The children take it in

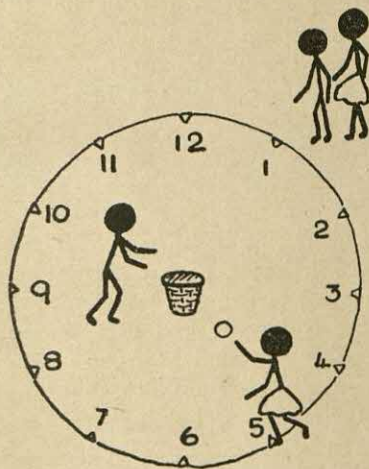
"Clock Ball."—This is a team game which can be played in the school or in the playground. The children divide into equal teams having any number of players. For each team a circle is marked on the ground and a wastepaper basket, with a duster in

the bottom, is placed in the centre of it. The children have to stand at the edge of the circle and throw a ball into the basket, so the size of the circle must be adjusted to suit the children's ages and abilities. The edge of the circle is numbered from 1 to 12, like a clock.

One child in each team, the captain, stands by the basket. All the teams start playing together. The first player stands at 1 o'clock, and throws a ball into the basket. The captain returns the ball if the throw is successful, and the player moves to 2 o'clock, or if he fails, the next player follows, beginning from 1, as before.

The captain writes down the time each player is out for each round. The winning team is the one whose players make the highest combined score.

Clock Ball.



"Balloon Race."—This is an indoor game which may be played at Christmas time or at other festivities when balloons are available.

Four to six balloons are needed, according to the size of the playing space. The balloons should be each of a different colour. The players stand in a line and each has a balloon which he places in front of him. At the word

"Go!" the children fan the balloons along with sheets of paper held in both hands. The paper must not touch the balloons. The winners of each heat compete until a final race is held.

This race causes great fun for the on-lookers as well as for the players.

"Mrs. Brown Went to Town."—This game can follow a word lesson on Christmas Shopping. Any number of players can take part.

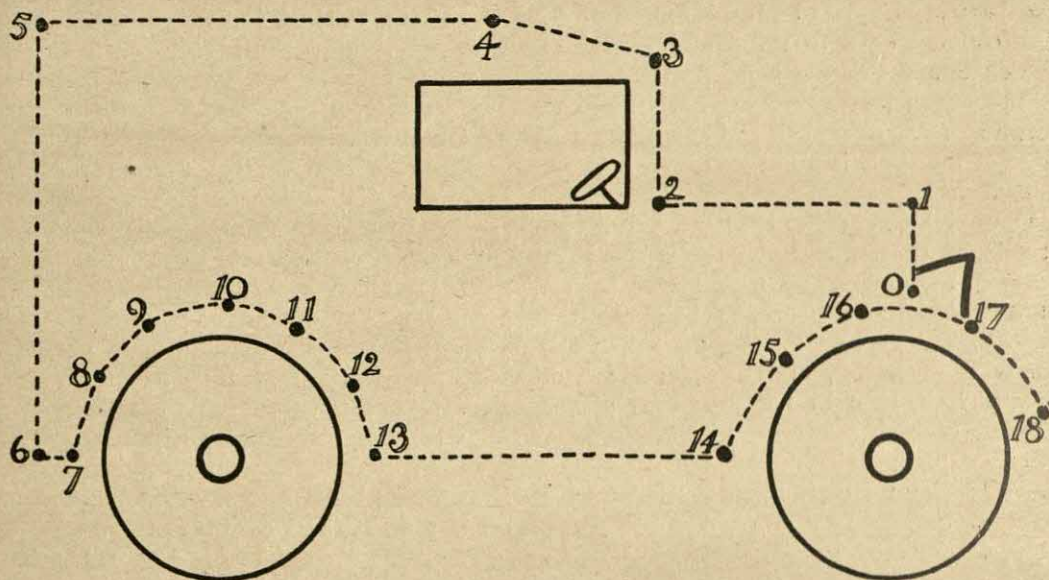
Player No. 1 begins by saying, "Mrs. Brown went to town to buy *apples*,"—or some other word beginning with *a*.

Player No. 2 follows on, saying, "Mrs. Brown went to town to buy *boots*,"—or some other word beginning with *b*.

The game is continued in this way, using words beginning with every letter in the alphabet order. With the older children the game can go on and on, each player being given a time limit in which to think of a word. A player who cannot think of a word in the given time falls out of the game, which continues till there are no more players left.

"Catch-if-you-can!"—In this game the players all sit in a circle with one "captive" on his knees in the centre. A bag filled with date stones (see page 1372), with corks or beans is thrown backwards and forwards between the players. The "captive" has to try to catch it. When he succeeds, the player who threw it goes to the centre.

Game—"Sheep or Lamb."—This game may be played equally well indoors or out-of-doors. The children hold hands and spread out to form a large ring. Two children are chosen and blindfolded. One is the Sheep and the other is the Lamb. They are separated one at each side of the ring and told to turn round three times. Then they have to find one another, the Sheep calling "Baa! Baa!" and the Lamb answering "Maa! Maa!" As soon as they find one another a new pair is chosen.



A number game.—This is a good game for young children. Sketch on the blackboard the simple outline of a motor car as shown in the sketch. Insert numbers as indicated and then rub out the outline, except the parts of the sketch drawn in unbroken lines which are retained on the blackboard. The children come to the blackboard in turn and with lines join the numbers in the order given, beginning at 0, to reproduce the outline of the motor car. Many simple drawings can be dealt with in this way.

“Musical Stick.”—The children stand in a circle and a smooth stick is provided, of a convenient size to grasp in the hand. While music plays, the children rapidly pass the stick from one to another. When the music stops, the child holding the stick falls out, and the game continues till only one child is left in.

“Balloon Game.”—The children divide into two equal teams which stand in two lines facing one another. One balloon is required. The teacher starts the game by throwing the balloon between the lines.

The children, without moving their feet, pat the balloon with their hands. Each team tries to send the balloon over the heads of the players on the other side, so that it touches the ground. The first team to do this wins the game.

“Fanning the Frogs.”—The teacher prepares a number of frog shapes about 6 in. long from white tissue paper. The children compete in heats, each child having a frog and a piece of drawing paper. To start the race the children stand in a line with the frogs on the ground in front of them. At the word “Go” they fan the frogs along with their papers, holding the paper with both hands. The first child to fan his frog over the winning line wins the game. The winners of the heats compete in the final race.

A picture puzzle.—Children of seven are fond of puzzles. Here are two simple picture puzzles which the children will enjoy reading. The teacher can draw the figures and write the lines on the blackboard, or copies can be duplicated for the children’s individual use:—



had a Christmas party.

A




stood on the





A



was tied at the top.

Coloured  hung all round.

Mummy lighted the 

Daddy dressed up as 

He took off the  and gave them

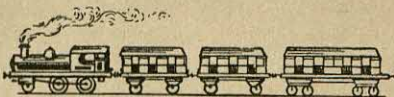
to the



Here is another example:—



went away by




She had a



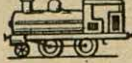
In her hand she carried a



The guard blew his  and

waved his



"Puff! puff!" said the  and
they were off.

Puzzle writing.—This is a capital puzzle game for the Sevens. A simple sentence:—**GIVE TED HIS GIFTS**—is written in numbers, which correspond with certain letters of the alphabet. The children have to decode the numbers to write the words. Write the puzzle on the blackboard:—

4692 821 567 46387

Under the puzzle put the key:—

1	2	3	4	5
d	e	f	g	h

6	7	8	9
i	s	t	v

Here is another example:—**MY PUSSY SAYS "MEW."**

38 46558 5185 "327"

1	2	3	4
a	e	m	p

5	6	7	8
s	u	w	y

A "Yes and No" game.—Draw on the blackboard a sketch of a duck in a pond. Ask the children the following questions which are to be answered by either "Yes" or "No":—

1. Is that a hen in the pond?
2. Is it a turkey?
3. Is it a duck?
4. Is the duck on the ground?
5. Is the duck under the water?
6. Is the duck in the water?
7. Does the duck say "Cluck, cluck"?
8. Does the duck say "Gobble, gobble"?
9. Does the duck say "Quack, quack"?

A drawing game.—On the blackboard draw an outline of Father Christmas, and let several children go in turn to the blackboard and complete the drawing by adding his eyes, ears, nose, hands, boots, bag of toys, etc.

NUMBER GAMES

"Cake and Cherries" (Counting).—The teacher prepares a number of cards of the same size and shape—plain postcards cut in half are convenient to use. These cards represent the slices of cake, their number must be equal to the number of children taking part in the game. On the underside of each card the teacher draws a number of large red spots to represent cherries. The number of cherries varies from one to nine, only one slice having nine cherries. The cards are shuffled and placed in a neat pile, plain sides uppermost, making the cake. Each child comes up in turn, takes a slice of cake and counts the cherries. The child drawing the slice with nine cherries wins the game.

"Brick Skittles" (Counting).—Six piles of four or five bricks are set up by one wall of the classroom. A throwing line is marked on the floor at a convenient distance from the piles. The children take it in turns to throw a rubber ball at the bricks. Each child has three turns and counts the total number of separate bricks he has knocked down. He calls out the score to the teacher who writes it with his name on the blackboard. The child scoring the highest number wins the game. If two or more children knock down the same number of bricks, these play each other a second time.

"Counters" (Counting).—A large die and counters or beans are used in this game. The counters are placed in a bowl, and the children throw the die in turn, all having three turns each.

After each throw the child picks out the correct number of counters from the bowl,

and the one with the largest number of counters at the end wins the game. In the event of a tie, these children throw again.

"The Christmas Tree" (Figure recognition).

—During a handwork period the children may cut out shapes of light brown wrapping paper to represent parcels. Lines to indicate string may be drawn on the front. On the back of the paper each child sticks a scrap, or a picture of a toy from an illustrated catalogue. This represents the present inside the parcel. The completed parcels are then collected, and the teacher writes a number on the front of each. She then makes a cut-out Christmas tree (see page 1019) and pins it to the blackboard. The parcels are lightly attached to the tree, with the numbers outside, by a dab of paste in the corner.

To play the game, each child comes out in turn and receives from the teacher a certain number of counters. She then pulls off the tree a parcel bearing that number,—this is her present from the tree.

"Christmas Bells" (Figure recognition).

This is a jolly game which gives great pleasure to the children, as they can take part in preparing it during a handwork period. Each child cuts out a paper bell (see page 1368) from white or light-coloured paper. The bells are collected, and the teacher prints a number (from 1 to 9) on both sides of each one. She then threads the bells on a stout piece of string and ties the string securely so that it stretches in front of the class and the bells are within reach of the children. Each child comes out in turn, the teacher taps a glass or rings a handbell a certain number of times, and the child must pull off a bell bearing that number. If the child makes a mistake the bell must be rung again.

"Disc and Board" (Addition).—A blackboard is placed on the floor in a slanting position as described for the game "Board Ball" on page 1372. The board is marked

out into large numbered squares. The children take it in turns to throw a cardboard disc (a round cheese box) on to the board, standing at a certain distance from it. Each child has two turns and writes down his score as an addition sum; e.g., $4 + 2 = 6$. The winner is the one who obtains the highest score. In the event of a tie, these children throw for a third time.

"Old Women" (Addition).

—The children can, in a handwork lesson, prepare a number of paper figures of old women, as shown on page 1038. From these the teacher will choose the nine best ones and on the apron of each prints a different number. Seven or eight of the figures are set up, each on a pile of bricks, along by a wall of the classroom, and the children in turn throw paper balls at them. Each child continues to throw till he has knocked down three old women. He then writes his score, given by the numbers on the aprons, as an addition sum; e.g., $4 + 6 + 2 = 12$.

"Paper Skittles" (Subtraction).

—The children may prepare the skittles in a handwork period. Each skittle is made from half a sheet of drawing paper cut across the width. One end of the paper is pasted and the paper is rolled to make a cylinder. A number of paper skittles are grouped together and each child standing at a certain distance throws a paper ball among them. The number of skittles knocked down at one throw is subtracted from the original number; e.g., $7 - 3 = 4$.

"The Apple Tree" (Subtraction).

—A number of cut-out paper apples, with little stalks, are prepared by the teacher, or by the children in a handwork lesson. The teacher writes a number on the front of each apple and a smaller number on the back. There should be one apple for each child. The apples are attached to a sheet of paper by a dab of paste on their stalks, so that they can easily be reached by the children. Each child in turn picks an apple

and subtracts the number on the underside from the number in front; e.g., $4 - 2 = 2$.

"Numbered Match Boxes" (Multiplication).—The teacher will require twelve empty match boxes and twenty-four labels of white paper. On twelve of the labels she writes a variety of numbers and sticks them on the tray and cover of each of six match boxes. With the other labels and match boxes she prepares a duplicate set. To play the game the class divides into two equal teams, which sit facing each other. Each child has a pencil and paper. The teacher sits at one end of the lines with the two sets of match boxes in piles in the same order. At the word "Go" the teacher gives the first child in each line the first match box on the pile. The child opens the box and writes down the product of the two numbers on her paper. She then shuts the box, passes it to her neighbour, and receives a second box. In this way the sets of match boxes travel down the lines and are put on the floor by the last children. When the last child of a line puts down the last match box he shouts "Stop!"

The team which finished first receives as a score the number of children in the line; the other team scores the number of children who have passed on the last match box on their side. The teacher then checks the answers to the numbers on the boxes. The number of children having wrong answers are subtracted from the score.

"Numbered Toys" (Multiplication).—The teacher prepares a number of postcards, sticking on each one the picture of a simple toy, such as a doll, an engine, etc. No two cards must have a picture of the same toy. Under each picture she writes a multiplication sum; e.g., 4×2 . The teacher places the cards about the room so that they can be read by the children. Each child has a pencil and paper, and at the word "Go" they walk about the room to look for the

cards. For each card a child must write down the name of the toy and the product of the numbers. At a certain time the teacher cries "Stop!" and the answers are checked. The winner is the one who has the most correct answers.

"Tapping the Numbers" (Simple combinations).—The children divide into two equal teams and toss for the first innings. The teacher has a number of cards with easy combinations written on them; e.g., $2 + 7 =$, $5 - 2 =$, $2 \times 5 =$. The teams stand in two lines side by side facing the teacher. The first child of the team winning the toss holds a walking stick. The teacher holds up one of the cards and the child must rap out the answer on the floor with the stick. If the answer is correct the child takes the card and goes to the other end of the line, and the second child raps for a new card. If the answer is wrong the child sits down and the other team takes the stick and begins. When all the children of one team have rapped, the game is over, and the scores are given by the number of children of each team holding a card.

"Musical Numbers" (Simple combinations).—The teacher prepares a number of cards, one for each child, with simple combinations written on them; e.g., $12 + 6 =$, $7 - 5 =$, etc. She also prepares an equal number of cards with the answers and hangs each of these on the back of a chair. The chairs are placed in a circle. The combination cards are shuffled and dealt out to the children. The children skip round the chairs to music. When the music stops each child must sit down in the chair of which the number is the answer to the sum on his card. The last child to sit down is "out," and he takes his chair and card and sits down by the wall. The cards are collected, shuffled and dealt again, and the game continues till one child is left in, who is the winner.

STORIES TO READ OR TELL

THE GOLDEN COBWEBS

THE Christmas tree stood alone in the room. All the doors were shut. The children did not know the tree was there, but their mother knew it, and the Christmas Fairy knew it.

Some other people in the house had seen it, too. Black Tom, the cat, had jumped through the window when no one was looking. Snowball, the little white kitten, had run in after him. Mr. and Mrs. Mouse and their big family had crept round and round the tree when Tom and Snowball were out of the way.

Now the little grey spiders heard the mice talking about the beautiful tree, and they wanted to see it, too. But the children's mother had cleaned the house for Christmas Day. Every corner had been swept and dusted. The little grey spiders had to run for their lives. They hid in all the dark corners, so of course they could not see the tree.

At last Grandfather Spider went to the Christmas Fairy and told her how badly they felt. The Christmas Fairy was very sorry for them. She promised him, "Wait and you shall all see the tree."

The day before Christmas the Fairy said to the spiders, "Now you may go in and look as long as you like. The family are all away until night."

So the grandfathers, the grandmothers, the mothers, the fathers, and all the children of the big spider family went to see the beautiful tree.

Round and round the tree they went, and looked and looked. Then they ran up into the branches. They ran over every branch and twig. They ran over all the toys. At length they ran back to their dark corners.

In the middle of the night, the Fairy went

to see if the tree was all ready for the children to see in the morning.

She looked at the tree, and what do you think? It was covered with cobwebs. Every branch and twig had a cobweb on it. Every drum and doll and cart and box had a cobweb on it.

"This will never do," said the Fairy. She waved her magic wand over the tree, changing the cobwebs into gold. Now the tree was more beautiful than ever, for it was covered with golden cobwebs!

Next morning when the doors were opened for the children, there stood a beautiful shining tree!

THE TALE OF A CHRISTMAS STOCKING

IT was long past midnight on Christmas Eve, in fact it was very early on Christmas morning when the stocking began to be angry.

"To be taken out of a nice warm drawer," it said crossly, "and without being hung on a nice horse in front of the kitchen fire to be aired, to be strung up to a bed post—why it's just too bad."

A little girl lay fast asleep in the bed. The curtains were drawn across the windows. In a saucer on the chest of drawers burned a night light. The clothes of the little girl lay neatly folded on a chair beside the wall; the stockings she had worn during the day hung dreaming over the back of the chair, and underneath were her little shoes, both snoring.

"I miss my mate," said the stocking, glancing at the pair of stockings sleeping over the back of the chair. "It's a downright shame to take one stocking from a drawer and leave its mate behind. If I worked for

a one-legged child or a mermaid it wouldn't matter. Oh! my poor heel and toe, how cold it is!"

Just as it finished speaking, there was a noise in the chimney, and looking towards the fireplace the stocking was amazed to see a very old white bearded gentleman in a red cloak with a hood on his head descending to the hearth. The night light burned suddenly brighter; the room became warm and cheerful.

The stocking, who was too wonderstruck to speak, thought it had never seen such a quaint old man before. "If this is a burglar," it thought, "may I have a potato in my heels for the rest of my life."

The old gentleman, who was no other person than Father Christmas, advanced to the bed, and let a big bag which he carried on his shoulder slide to the ground.

"Ha! Ha!" he said in a very cheerful voice, "how she has grown, to be sure! Why, when I was here twelve months ago I could have put her into one of my waistcoat pockets."

He looked about the room. "Nice and tidy," he said approvingly. "Clothes neatly folded; sponge squeezed out; no broken toys about; the doll I gave her last year safely tucked up in its cradle; and the Teddy bear hasn't lost an eye and the grey rabbit is still full of sawdust. Come, Maisie, you're growing quite a good little girl."

He walked to the foot of the bed, "Ha! Ha!" he said laughing, "this is the only night when the foot of the bed has a stocking." He put his hand on the stocking and said, "Well, Mr. Woolly Ribs, how do you find yourself to-night?"

"Rather lonely," answered the stocking, "I miss my mate, and I'm terribly cold. I haven't been aired. They took me straight from the drawer and hung me up here without a glimpse of the fire."

"Oh, I'll warm you quick enough," said Father Christmas, and diving into his sack and pulling out all manner of toys, he began to cram the stocking with Christmas presents.

"Hold hard!" cried the stocking. "You'll split me if you aren't careful. What next, I wonder. What do you take me for—a bazaar—a toy shop—or an Army and Navy Stores—or what?" Father Christmas laughed.

"You're new to this game then are you?" he asked.

"I was only born this year," said the stocking. "I grew on a fine sheep in Scotland until the end of spring. Then I was cut off, sent to the mill and woven into the handsome stocking you see now. I've been worn only four times, and I've scarcely shrunk an eighth of an inch in the wash. I thought I was in for an easy life, my young lady doesn't wear me hard, and her auntie is a good darning. I go for walks in the garden and if it's cold I'm wrapped in leggings." While the stocking was making this long speech, Father Christmas was still busy packing toys and sweets into it.

"Hi! What are you up to now? I can't bear any more. You're stretching me out of shape. You'll burst me!" But Father Christmas only laughed and disappeared up the chimney.

In the morning, very early, Maisie woke up and emptied the stocking of all its toys and sweets and let it fall on the floor. Auntie came later, kissed her little niece and wished her a Happy Christmas, and then picked up the stocking.

"Your work is done," she said, as she placed it back in the drawer.

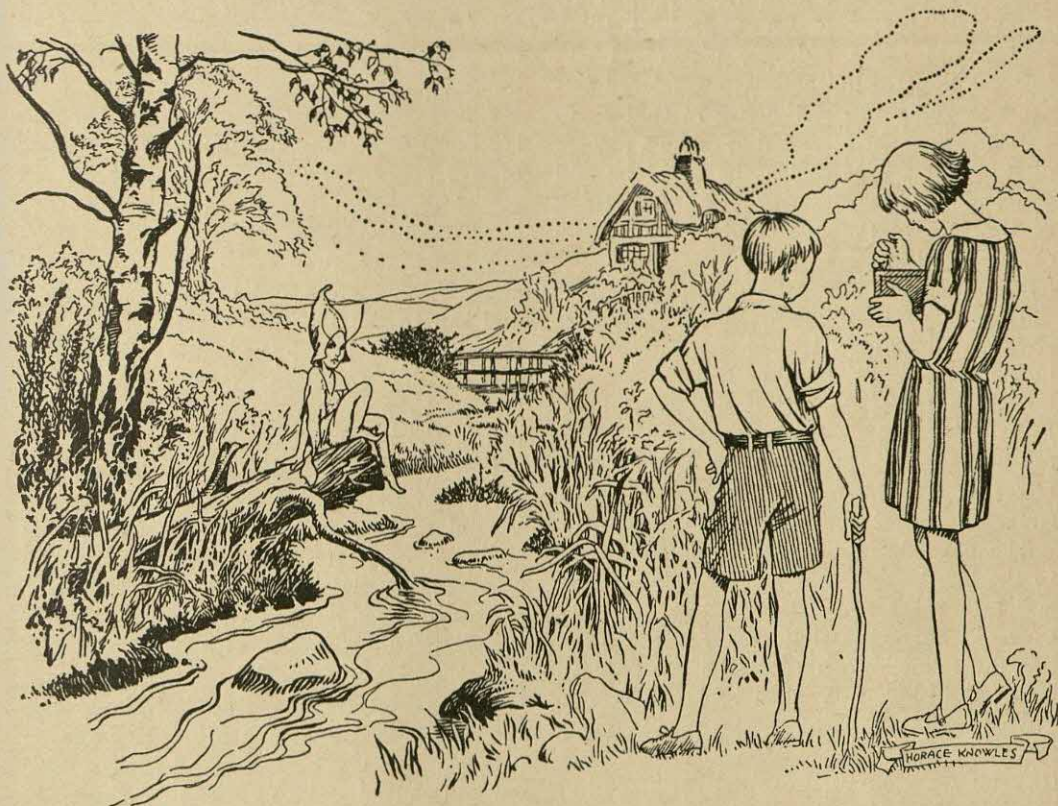
"Well," said its mate, "and where have you been all night? Staying out by yourself till the morning like this! You ought to be ashamed of yourself, that you ought!"

"My dear," said the stocking, "I've never worked so hard before in all my life. But permit me to wish you a Merry Christmas and a Happy New Year."

"What nonsense is this?" demanded his mate. But the tired stocking had fallen asleep.

E. Bioletti.

A PRESENT FOR GREYSHOES



BILLIKIN THE ELF was worried—very worried! It was Greyshoes' birthday in four days' time and Greyshoes was his best friend, so of course Billikin wanted to think of something specially nice for his present. All the things he could think of were so ordinary; one of the other elves would be sure to give him a newly-polished acorn cup for drinking; his uncle, the Elfin Cobbler, always kept Greyshoes supplied with new shoes; Billikin himself had given him a cobweb handkerchief last year, and he knew his cupboard was full of jars of honey and bottled dew-drops. If only he could think of something really new, something quite different from any other present his friend had ever had.

Billikin was sitting on the end of a fallen tree trunk, gazing down into a tiny streamlet which gurgled and chattered over the stones. So deep in thought was he, that it was some moments before he became aware of voices, children's voices, coming nearer and nearer to him. He knew they could not see him if he sat quite still, so he did not move, even when they were so near that he could see as well as hear them.

"Betty, I say, Betty!" called one of the children, "wouldn't that make a pretty picture?" "That" was the log on which Billikin was sitting, with the stream flowing past it and a graceful silver birch tree behind. Betty ran up to join her brother Jack and stood beside him considering the picture.

She carried a black box and every now and then she put one hand round the top of it and bent her head to look at it. Billikin was very curious and quite mystified by Betty's next speech, "Yes, Jack, I think that would make a lovely picture—I can just get the tree in." Billikin wondered *how* she was going to get the tree in that small box, and how she intended to make a picture of it, so he sat as still as he could be and watched. He saw Betty press something at the side of the box, and heard a little click. "Got it?" said Jack. "Come on, let's find some more pretty bits."

The children wandered off beside the stream and Billikin turned round to see if, by some magic means, they had taken away the birch tree; but no! it was still there. Billikin hopped down from his perch and ran home with his mind so full of the magic box that for the moment he forgot about Greysheoes' present.

The next day Billikin paid another visit to the log, hoping to see the children again and hear more about their magic box, but they did not come that day, nor the next, but the following afternoon he got only as far as the birch tree when he heard voices. This time there was a grown-up voice mingling with the children's voices, and they all sounded very excited. Billikin hid himself in a foxglove flower that was growing near the tree.

"Here's the place, mummy," said Betty's voice. "See, there's the log and the little stream and the tree and *everything* just as it was the other day when we took the photograph. And I'm *sure* there was nothing there on the log, any more than there is now."

Billikin peeped out and saw them all jump over the stream and walk round the log, examining it most carefully. "Well," said mummy, "that certainly is *very* strange! I thought perhaps it might be a toad stool or something which *looked* like an elf, but you're right, there's nothing there."

"You know, mummy," said Jack, "they do say that a camera sees more than we do."

"Well, it certainly did this time," said Betty with a laugh. "Do you suppose there really *was* a little elf sitting on that log and we couldn't see him? Anyway, let's leave a print here where he sat and perhaps he'll come again and take it away. Then we'd know for sure."

Billikin saw Betty lean over the log and lay down something that looked like a piece of stiff paper, then she put a stone on the corner of it, so that the wind should not blow it away.

When the children and their mummy had gone, Billikin crept out of his hiding place and ran to the log. He climbed on to the end of it and found the picture Betty had taken with her camera. There was the birch tree, and the stream and the log, and on the end of the log was Billikin himself.

Carefully he pushed the stone away, and carefully he lowered the picture down to the ground and propped it up against a big stone. Then he stood and looked and looked at this marvellous treasure.

Suddenly he jumped right up in the air and clapped his hands with delight. "The very thing!" he said. "Now that *will* be a lovely present for Greysheoes! Nobody else will have anything like it!" He was so pleased with the idea that he took off his hat and danced and sang with joy. Presently he thought he'd better take his treasure home. It was not an easy thing to do, for it was almost as tall as himself, and he could only just manage to reach across it with his arms outstretched. Besides, he didn't want to carry it home as it was for everyone to see; he wanted to keep it as a surprise till to-morrow, when it would be Greysheoes' birthday.

After thinking some moments, he remembered the way the elfin tailors carry their cloth about. They roll it up and tie it with a cord made of twisted cobweb. So he hunted round till he found a number of strong spiders' threads and twisted them into a cord. Then he laid the picture on the ground and carefully rolled it up and tied it round. He found he could carry it much

better that way and no one would be able to see what it was.

It seemed such a long night to Billikin, so anxious was he to present his treasure to his friend. Morning came at last, and as soon as he had eaten his porridge he hurried off to Greysheoes' cottage.

Greysheoes was just as pleased and excited as Billikin had been, and he ran to fetch his hammer and nails. Carefully they nailed the picture to the wall, just opposite the door, so that everyone could see it as they came in.

When the news got round among the elves, Greysheoes had streams of visitors, and, of course, they all brought him a present. At the end of the day he was tired out with shaking hands and finding places for all his gifts, and he declared he'd never had such an exciting birthday in all his life.

E. Bioletti.

Handwork—the magic box.—Much fun can be introduced into a conversation lesson if some children prepare a "magic box" and use it as a camera. The "photographer" can pretend to take a child's portrait; afterwards he can go to a "dark room" (under a table covered by a long cloth) and draw with crayons the "portrait." In connection with this story the magic box can be used either before or after the story, at the teacher's discretion. (Consult the *Index* for a blackboard drawing of an elf.)

A JAPANESE RED RIDING HOOD

YES, one might think that little Red Riding Hood had gone to Japan, and had changed her red hood for a scarf or mantle of thick woven silk of celestial blue. Wait until you have heard the story, and you will think so too.

Li-li lived with her father and mother in Japan, known as the Country of the Rising Sun. She had many robes of fine silk and

China crape, but none of them could compare with the rich scarf her mother wrapped round her when she went out of doors, and which made people give her the name of Little Blue Mantle.

Her father Kang-hi lived near a mountain planted all over with tea plants, and it was his business to look after this great tea garden, where all the tea used in the palace of the Emperor was grown.

There was no such tea in all Japan as this, and sometimes Kang-hi was allowed to have a few pounds of it for himself, and then it was his custom to make presents of part of it to his most esteemed friends and relatives.

Mrs. Kang-hi, Li-li's mother, had her hair pulled up tight from her forehead, and fastened with gold pins. When Li-li was a baby she sang her to sleep with this song—

"There was a little dog named Mow,
And he said, 'Bow-wow, bow-wow,
Who will go with me the crocodile to see,
For I am ready to go now?'"

"Not I," said O-a the hare;
'Of the crocodile beware.'
So said Saroo the monkey too,
And he chattered, 'Beware, beware.'"

And when Li-li grew older she stood beside her mother, and asked about the crocodile.

"If Mow had asked me, I would have gone with him," she said.

"That would have been silly," said Mrs. Kang-hi, "for crocodiles eat little girls."

"He would not eat me; I could run away fast," answered Li-li.

It happened that about this time Kang-hi had some of the imperial tea given to him, and his first thought was of his mother.

"She is fond of a cup of good tea," said he, "and there is none so good as this."

"I have no one to send with it," said Mrs. Kang-hi. "Fee-fo and Tsi-sing and the other servants are busy, and I cannot go myself."

"Let Li-li go," said Kang-hi; "it is not far, and she knows the way well."

So Mrs. Kang-hi called Li-li, and said, "I want you to take some of the Emperor's tea to your grandmother; it is very precious, so you must not lose any of it, neither must you tell anyone what you are carrying, or they will take it from you. You must not play by the way, but go straight there and straight back, and mind that you do not fall into the river."

Li-li said she would attend to her mother's words, and then Mrs. Kang-hi folded the blue scarf round her, gave her a basket with the precious tea in it, and some choice preserve made of the seed of the Japanese lily. Also she gave her a grand Japanese parasol, for it was a sunny day; and then she kissed her and sent her off, watching her from the door as far as she could see.

Little Blue Mantle tripped along with her parasol in one hand and her basket in the other. She passed under the great bananas, and the orange and fig trees.

There were two men working in the tea gardens, and one said, "Where is Little Blue Mantle going so swiftly?"

But Li-li only nodded and smiled, and did not say anything.

At the river bank she made a pause, for lol up from the water came an enormous pair of jaws, with great rows of teeth and two ugly eyes.

"Where goes the child?" asked the terrible creature.

Li-li was so startled that she replied, "I go to my grandmother to take her some of the Emperor's tea. She lives by the coconut trees. There are six yellow lilies by the door; she is all alone, and will be glad to see me."

Li-li scarcely knew what she was saying, for she was rather frightened, and wondered who this strange monster might be. Then she asked timidly, "Sir, are you a crocodile?"

"Not quite; I am an alligator; but the crocodile is my cousin."

"Does he eat little girls?"

"No more than I do," answered the

alligator, as he disappeared under the water.

Li-li was delighted to think she had seen the crocodile's cousin, and she went on her way to her grandmother's house singing,

"Mow, mow,
I have seen him now."

She stopped to look at the yellow lilies beside her grandmother's door, and then she went into the house. The floors were covered with matting, and she went noiselessly along till she reached her grandmother's room.

Then she tapped at the door.

"Come in," said a voice. And Li-li entered, and stood by the bed. She thought her grandmother looked very brown, and that her nose had grown very long indeed, but that might be because of her illness.

"I have brought some of the Emperor's tea for you, granny," she said. And she put down her basket. "I must not stay," she added; and she turned to go away, for her grandmother's looks frightened her.

"Give me a kiss before you go," said her grandmother.

But Li-li had reached the door, and was saying, "Good-bye, good-bye," in her best Japanese, when she saw her grandmother's head with its great nightcap stretching out of the bed. Longer, longer, longer, grew the long nose, till it reminded her of the alligator she had seen in the river. And suddenly she gave a terrible shriek, for behold, instead of her grandmother, the alligator himself sprang out of the bed and rushed across the room towards her.

"I am the imperial alligator of his Celestial Majesty the Emperor of Japan, and because you are giving away his Majesty's tea, I am going to kill you."

"Oh, dear! oh, dear! Mow-mow, bow-wow! Grandmother! grandmother! where are you?" cried Li-li.

"I have eaten up your grandmother," said the alligator, "and now I am going to eat you also."

Again Li-li screamed, and fortunately someone heard her. The two men who had spoken to her had seen the alligator by the river, and had followed Little Blue Mantle to see that she got safely into her grandmother's house.

They had long, sharp spears, and they managed between them to kill the alligator, whilst Li-li stood sobbing in a corner.

"Oh! oh! oh! oh! I shall never want to see a crocodile now."

The two men laid the alligator upon their spears, and then they carried him off in triumph to the palace, where a reward was given to them for having killed it.

Li-li ran home as fast as she could, and when she saw her parents she cried out, "Oh! oh! oh! oh! The alligator has eaten up grandmother and almost eaten me. Oh! oh! oh!"

"Ah! what?" said Mr. Kang-hi.

"Oh, why?" said Mrs. Kang-hi.

"Oh! alas! woe! oh! oh!" said both of them together.

That evening, when Little Blue Mantle looked out of the doorway through the palm trees, and over the lilies, at the sun going down upon the water in a wondrous glory of golden light, she saw the dead alligator lying on the shore, and she said softly,

"I would not go with Mow the dog to see a crocodile now. The hare and Saroo the monkey were quite right to say, 'Beware, beware'; 'Take care, take care.'"

Now whilst Li-li was looking at the setting sun Mr. Kang-hi went to his mother's house and brought back the basket of tea, which he presented to the men who had killed the alligator and rescued his little daughter in her moment of peril; for a pound of the Emperor's tea is a very precious gift in Japan.



STORY AND RHYME

DIDDLE, DIDDLE DUMPLING

Diddle, diddle dumpling, my son John,
He went to bed with his stocking on;
One shoe off, and one shoe on,
Diddle, diddle dumpling, my son John.

MRS. JONES took her little son John to play on the beach. The sea was blue and white waves crept up to the sand. John was a dear little dumpling of a boy, just three years old. He had blue eyes, fluffy yellow hair, and was nice and brown all over.

"Now, my son John," asked Mrs. Jones, "what shall we play at?"

"Sand castles!" said little John. So he and his mother made a lovely castle with windows and a door, with stone steps up to the door and a flag on the top of the castle.

"Now, let's make pies," said little dumpling John. He ran up and down digging out wet sand with his spade. Then he patted it down in his pail and turned out seven fine pies one after the other. He put the pies in a ring all round the castle.

"Shells next," called out diddle dumpling John.

Backward and forwards he ran finding cockle shells, and on the top of each pie he put a shell. How lovely they looked!

"Now make a garden," was the next thing little John wanted. But Mrs. Jones saw how tired her little dumpling son was, so she wheeled him home in his chair. Little John drank some warm milk and ate his tea very sleepily. Mrs. Jones carried him upstairs and undressed him all but his shoes and stockings. Little John liked to take off his own shoes and stockings, and

his mother put him in his cot which had a rail all round it.

"Drop your shoes through the rail," said little John's mother, and she went to tidy his clothes. So little sleepy John sat on his bed and slowly pulled off one shoe. It fell through the rail, plump! on the floor. Little John's sleepy eyes were closing. He just

managed to drag off one stocking. When little John's mother came back, her little son was fast asleep with one shoe off and one shoe on. Mrs. Jones took off the shoe and stocking and gently covered him with the clothes, but diddle dumpling John did not wake.

J. Bone.

TWO PLAYS

I. A NATIVITY PLAY

Introduction.—This play is arranged in five short scenes, telling the story of Christmas as follows:—

Scene 1.—The Annunciation.

Scene 2.—Mary and Joseph arrive at the Inn.

Scene 3.—The Angels' Message to the Shepherds.

Scene 4.—King Herod Interviews the Wise Men.

Scene 5.—The Adoration.

The arrangement of the play is elastic. It can be shortened by omitting Scene 2, or Scene 3, or both. While each scene is being prepared it is suggested that children concealed behind the stage, or sitting at the foot of it, sing an appropriate Christmas song. Some charming children's poems have been specially set to music for this purpose. If the play is a production by the whole school, different classes may learn the separate songs and sing them in turn. Instead of the songs, music can be played between the scenes, or the first and last songs only may be sung.

There are fourteen characters in the complete play. All the parts are short and within the power of children from five to seven years old.

Characters in the Play.—ANGEL GABRIEL. MARY. JOSEPH. INNKEEPER. BOY. KING

HEROD. MESSENGER. FIRST WISE MAN. SECOND WISE MAN. THIRD WISE MAN. FIRST SHEPHERD. SECOND SHEPHERD. THIRD SHEPHERD. FOURTH SHEPHERD. A number of ANGELS. A CHOIR (unseen).

Choir sings:

OLD CAROL

(Music:—page 1400.)

He came all so still
Where His mother was,
As dew in April
That falleth on the grass.

He came all so still
To His mother's bower,
As dew in April
That falleth on the flower.

He came all so still
Where His mother lay,
As dew in April
That falleth on the spray.

Mother and maiden
Was never none but she;
Well may such a lady
God's mother be.

Anon.

Curtain Rises.

Scene 1. Mary's room at Nazareth.

[*Mary sits on a stool, sewing. Gabriel enters suddenly. Mary is startled, drops her sewing and crosses her hands on her breast.*]

Gabriel. Hail Mary! the Lord be with you!
Mary (to herself). What can this greeting mean?

Gabriel. Fear not, Mary. You have found favour with God. You shall have a son, and you must call his name Jesus.

Mary. How can this be?

Gabriel. The power of God will overshadow you, and your child shall be called holy, the son of God.

Mary. I am here to serve the Lord. Let it be as you have said.

Curtain Falls.

Choir sings:

CHRISTMAS EVE

(Music:—page 1401.)

On Christmas Eve the little stars
 Sparkle and glisten with delight,
 Like strings of glitt'ring diamonds,
 Across the darkness of the night.

On Christmas Eve the little stars
 Dance in their places in the sky;
 Ah! I would go and trip with them
 If I could only climb as high.

On Christmas Eve the little stars
 Sing merry carols all night long;
 But O! I am so far away
 I cannot even hear their song.

On Christmas Eve the little stars
 Sparkle, and dance, and sing till dawn;
 And I am singing too, because
 To-morrow will be Christmas Morn.

Charlotte Druitt Cole.

Curtain Rises.

Scene 2. At the door of the Inn in the evening.

[*Joseph and Mary walk in wearily. Joseph knocks with his staff on the floor.*]

Innkeeper (opening the door). What is it?

Joseph. Have you a room for us?

Innkeeper. The Inn is already full. There is no room for you.

Joseph. We have travelled far to-day. We are very weary.

Innkeeper. I tell you that there is not one room left in the house.

Joseph. Have you no shed where we could spend the night?

Innkeeper. You can sleep in a stable.
 (*Calling*) Hi! Boy!

[*Boy comes to the door.*]

Boy. Yes, sir.

Innkeeper. Take a lantern and show this man and his wife to the stable.

Boy. Yes, sir.

Joseph. I thank you.

Boy (taking lantern). This way.

[*Joseph and Mary go out following the Boy.*]

Curtain Falls.

Choir sings:

WHY DO THE BELLS OF CHRISTMAS RING?

(Music:—page 1402.)

Why do the bells of Christmas ring?
 Why do little children sing?

Once a lovely shining star,
 Seen by shepherds from afar,
 Gently moved until its light
 Made a manger's cradle bright.

There a darling baby lay,
 Pillowed soft upon the hay;
 And its Mother sung and smiled:
 "This is Christ, the holy Child!"

Therefore bells for Christmas ring,
 Therefore little children sing.

Eugene Field.

Curtain Rises.

Scene 3. In the meadows at night. (See sketch showing Arrangement of Stage.)

[*The Shepherds are grouped together, some sitting, some leaning on their crooks.*]

1st Shepherd. It is a beautiful night.

2nd Shepherd. Beautiful, but cold.

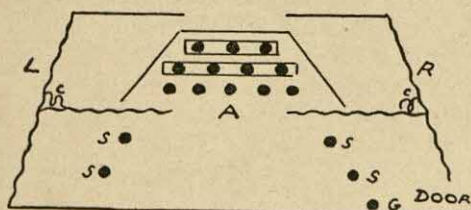
3rd Shepherd. See how the stars shine!

4th Shepherd. I fancy I can hear singing.

[*Gabriel comes in. Shepherds fall back and screen their faces.*]

Gabriel. Have no fear. I bring you good news of great joy to all people. This night in Bethlehem a Child is born, who is your saviour, Jesus, the Christ. You will find the Baby wrapped up and lying in a manger.

[A curtain is drawn back showing the Angels grouped together.]



ARRANGEMENT OF STAGE—SCENE 3

A—ANGELS	C—CURTAINS
S—SHEPHERDS	L—LEFT WING
G—GABRIEL	R—RIGHT WING

Angels (sing). Glory to God and peace on earth.

[Curtain is drawn over the Angels. Gabriel goes out.]

1st Shepherd. Come, let us be off to see Jesus, the Christ, as the angel has said.

[Shepherds go out.]

Curtain Falls.

Choir sings:

WAITING FOR THE KINGS

(Music:—page 1404.)

Over the frozen plain snow-white
The three Kings will come to-night;
We shall know by the kettle-drums
Which way the procession comes.

They have come from very far,
Following fast behind a Star,
In their shimmering robes of silk,
Riding horses white as milk.

They have heard of a wondrous thing,
That here is born a little King;

They bring treasures of great worth
To the Treasure of the earth.

R. L. Gales.

Curtain Rises.

Scene 4. A room in Herod's Palace.

[King Herod sits on his throne. Messenger stands before him.]

Messenger. O King, three Wise Men from the East stand at the gate.

King Herod. I have heard of these three men.

Messenger. They seek one whom they call the King of the Jews.

King Herod. Bring them to me.

[Messenger goes out.]

King Herod. The King of the Jews! I will send them to find the King, and when he is found I will go myself to slay him, lest he take the throne from me.

[Messenger brings in Wise Men.]

Wise Men (bowing). Hail! O King!

King Herod. Greeting, my lords.

1st Wise Man. O King, we are men from the East. We have travelled far.

King Herod. What brings you here?

2nd Wise Man. Know, O King, that we study the stars. One night, as we watched, a new star arose in the sky, larger and brighter than any. We knew it for the star of the promised Christ, the King of the Jews. At once we left our homes and followed the star to this place.

King Herod. What do you want with the King of the Jews?

3rd Wise Man. We are come to honour him. We have brought gifts of our country—gold and frankincense and myrrh—to present to him. Can you tell us where he may be found?

King Herod. The Jews have foretold that Christ shall be born in the town of Bethlehem. Now go, find this King of the Jews, and return to me, that I may go also to worship him.

1st Wise Man. O King, we hear and obey.

[Wise Men bow and go out.]

Curtain Falls.

Choir sings :

THE GUESTS

(Music:—page 1408.)

"Why is there such a dancing din
About the stable of the inn?"
"An old man, winter white, is here
A wayfarer he doth appear."

"If this be all, why is the night
Lit up with this unearthly light?"
"A maid, the fairest maid, is here,
Some great Lady she doth appear."

"But even so, why do there fly
Such flocks of Angels from the sky?"
"A Babe, a most sweet flower, is here,
A Child from Heaven He doth appear."

R. L. Gales.

Curtain Rises.

Scene 5. The Stable.

[*The Child lies in the manger. Mary sits near. Joseph leans on his stick.*]

Joseph. Who comes here?

[*The Shepherds come in.*]

1st Shepherd. We are poor shepherds.
We seek Jesus, the Christ.

Joseph. He is here.

[*Shepherds surround manger and kneel. Wise Men come in.*]

1st Wise Man. We are Wise Men, led
from the far East by a star to this place.

2nd Wise Man. We bring gifts to the
King of the Jews.

Joseph. This little Child is King of the
Jews.

[*Wise Men approach and kneel, holding up their gifts. Gabriel enters followed by the Angels who stand by with folded hands.*]

All sing with Choir :

A CHRISTMAS CAROL

(Music:—page 1405.)

Before the paling of the stars,
Before the winter morn,
Before the earliest cock-crow,
Jesus Christ was born:

Born in a stable,
Cradled in a manger,
In the world His hands had made
Born a stranger.

Jesus on His mother's breast
In the stable cold.
Spotless Lamb of God was He,
Shepherd of the Fold:
Let us kneel with Mary Maid,
With Joseph bent and hoary,
With saint and angel, ox and ass,
To hail the King of Glory.

Christina Rossetti.

Curtain Falls.

Kate Lay.

SUGGESTIONS FOR A FULL PRODUCTION OF "A NATIVITY PLAY"

Scenery.—The stage should be equipped, if possible, with a backcloth, and a pair of curtains or screens to draw across the stage at half its depth.

Scene 1, *Mary's Room*, is laid in front of the halfway curtains. The only furniture necessary is a stool and a small table.

Scene 2, *At the Door of the Inn*, is also laid in front of the halfway curtains. The door of the Inn is between the two curtains in the middle of the stage. No furniture is required.

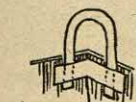
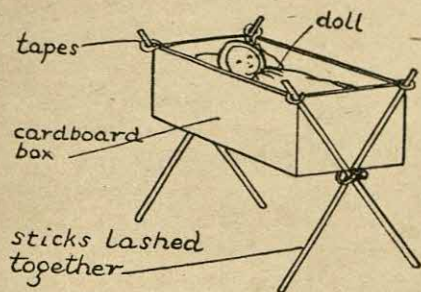
Scene 3, *In the Meadows*.—See *Arrangement of Stage* on page 1388. The shepherds are grouped, some sitting, some leaning on their staves, in front of the halfway curtain, with some toy lambs—or cut-outs of lambs supported on struts—and one or two lighted lanterns. The stage light can be shaded to give the appearance of night. The Angels are grouped in tiers—kneeling and standing on forms—behind the halfway curtain, with a screen or draped clothes-horse behind them. When the Angels appear, the curtains are drawn aside to show them and a bright

light is thrown on them, while the Shepherds fall back on each side.

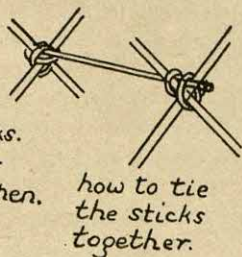
Scene 4, A Room in Herod's Palace.—The full stage is used in this scene. The plain backcloth with the open doorway is used. Behind the doorway, at a distance of about 2 ft., stands a screen or clothes-horse draped with a cloth. The throne,—a draped arm-chair—stands obliquely to the audience at the right of the stage. The visitors enter and leave by the middle doorway.

Scene 5, The Stable.—The full stage is used for this scene. As in Scene 4, a draped clothes-horse or screen is placed behind the open doorway in the backcloth. The light is slightly shaded, and if possible a light is directed on to the crib which stands near the middle of the stage slightly to the right of the doorway. Mary sits on a stool on the right of the crib. No other furniture is required. The Shepherds and Wise Men enter by the middle doorway.

Making the Crib.—The crib is made from a cardboard box supported on four long sticks. These may be four sweet-pea sticks which are tied together in pairs in the shape of a St. Andrew's Cross. Now stand both



tapes gummed in corner of box to support sticks. gum paper over tape to strengthen.



how to tie the sticks together.

THE CRIB

sets of sticks upright and tie another stick firmly in the fork of each. This last stick must be a little longer than the cardboard box which is to rest on it. (See diagram.) To make the crib more secure, gum tapes in each corner of the box for the heads of the sticks to pass through. The tapes have a strip of paper pasted over their ends to secure them. Fill the crib with shavings, cover it with some white material and lay in it a doll wrapped in white muslin. The crib may be painted or covered with paper to tone with the rest of the stage scenery.

Costumes.—*Mary* wears a long blue gown which is tied round the waist and cuffs with elastic, with the material bunched over. She wears a white muslin or thin material veil over her head. The veil must be long enough to wrap round the figure across the shoulders and to hang down the back, as shown in the diagram.



COSTUME FOR MARY

The *Three Wise Men* and *Joseph* wear long white nightgowns tied round the waist with differently coloured scarves, which may be made of crêpe paper if material scarves are not available. Over this garment they wear an open dressing-gown or a costume made in that shape. The outer gown may be of a different colour for each of the *Wise Men*

and further altered by sewing on bands of ribbon or strips of contrasting material, or by a stencilled border. The headdress consists of a large square of material at least 23 in. across, a large coloured handkerchief will fulfil this purpose. It is held in place



COSTUME FOR JOSEPH

with a narrow scarf. Instead of the handkerchief a turban of coloured material or a small striped bath towel may be worn. If the Wise Men are to wear beards the simplest way to make them is of theatrical crêpe hair, which can be gummed to thin muslin. Loops of elastic are sewn at each side of the beard at the top, to slip over the ears. Whiskers and moustaches may be bought already made up, together with the correct gum for fixing. The three Wise Men wear sandals made of cardboard soles pierced and threaded with differently coloured tapes. The Wise Men should carry coloured boxes.

King Herod wears a coloured gown tied in at the waist,—this may be a dressing-gown put on back to front, with a scarf for a sash. Over it he wears a large cloak, made of a tablecloth or curtain, fastened on



COSTUMES FOR THREE WISE MEN

one shoulder, with the fastening covered by a large painted cardboard brooch. On his head is a crown made of cardboard or of stiff paper as described for the *King* on page 727.

The *Shepherds* wear loose gowns of brown cotton material or clean sacking, tied with string round the waist. They carry long sticks.

The *Angels* wear white nightgowns of as uniform pattern as possible, and back to front. Gold, silver or white wall paper wings cut on folded paper and pinned on down the fold are effective and easy to make. Feathers may be painted or stuck at one end on the wings.

II. A NURSERY PLAY

Introduction.—This simple play provides a setting for certain of the Nursery Songs and Dances contained in these Volumes; these items are numbered and the page references given in the Notes at the end of the play. The part of Mother may be taken by the Teacher, as this arrangement gives the little ones confidence. Two older children taking the parts of First Girl and First Boy respectively can look after the younger ones and shepherd them to their correct places on the stage. In the main,

the Boys are grouped on the left of the stage and the Girls on the right.

People in the Play.—Any number of GIRLS. An equal number of BOYS. MOTHER.

Scene. In front of the Shoe House. There are three entrances on to the stage, one central through the door of the house (C) and one right (R) and one left (L) from the wings.

[*Mother comes out of the house, C, with the Boys following her. She stands in the middle of the stage and the Boys group round her.*]

Mother. Now, my sons, I am going to leave you here. You must go out into the world to seek your fortunes.

All the Boys. Yes, Mother.

Mother. Here is a bright new sixpence for each one of you.

Each Boy in turn (as he receives sixpence). Thank you, Mother.

Mother (hugging them). Good-bye, my dears. (*Goes into house C.*)

Boys (waving hands). Good-bye!

Boys (together, holding up sixpences). A whole sixpence!

1st Boy. What shall we do with sixpence?

2nd Boy. We will sit down and think.

[Boys sit down in a semicircle.]

1. Song: "Sing a Song of Sixpence."
Boys sing all together.

[Girls enter R. Boys get up.]

Boys (together). Oh!

[Boys stand in a group, L.]

2. Dance: "The Gipsies' Round." Girls dance while boys watch.

[Girls stand in a group, R.]

1st Boy. Who are these people?

2nd Boy. I think they are Girls.

1st Girl. Who are these people?

2nd Girl. I think they are Boys.

3. Song: "What are Little Boys Made of?" Boys and Girls sing as follows:

Girls sing:

What are little boys made of, made of?

What are little boys made of?

Boys sing:

Snips and snails and puppy dogs' tails,
That's what little boys are made of.

Girls (shuddering). Ugh!

Boys sing:

What are little girls made of, made of?

What are little girls made of?

Girls sing:

Sugar and spice, and all that's nice,
That's what little girls are made of.

[Each Boy goes to his partner and leads her by the hand to the front of the stage.]

4. Song: "Curly Locks." Boys sing, kneeling on one knee, to their partners.

Girls (together). What will you give us to show us your love?

Boys (together). What would you like?

[Girls run together and whisper. Boys stand up.]

Girls (together, slowly). We—would—like—some—BLUE RIBBON!

Boys (together, in consternation). Blue ribbon!

1st Boy. We can buy blue ribbon at the Fair with our sixpences. Come on, boys!

Boys (together). Hurrah!

[Boys run out L. Girls break into laughter.]

5. Action Song: "Song for a Ball Game." Some Girls fetch balls and play with them in the middle of the stage, the others stand in two groups, one on each side, and sing one or more verses.

1st Girl. Where are the Boys?

2nd Girl. They are a long time.

[Girls sit on their heels in a semicircle.]

6. Song: "O Dear, What can the Matter Be?" Girls sing all together.

[Boys come in L. Girls get up and move R.]

1st Girl. Where is our blue ribbon?

Girls (together). Where is our blue ribbon?

1st Boy. I am very sorry. We have no blue ribbon.

Boys (together, ruefully). We have no blue ribbon.

2nd Girl. What have you done with your sixpences?

7. Song: "The Jolly Tester." Boys sing, standing. At the end of each verse each Girl holds out a hand for the money. At the end of the last but one verse they stamp a foot and turn angrily away. While singing the last verse the Boys kneel and hold out their arms to their partners.

[Each Girl relents and goes to her partner, takes his hands and pulls him up. Mother comes out of house, C.]

Mother. Why, what is this? Still here? I thought I sent you to seek your fortunes?

Boys (pointing to partners). Here are our fortunes!

Mother. Well, well, you had better all come and live with me again and be my children.

[Children take hands and dance round Mother.]

8. Song: "There was an Old Woman." Mother sings while Children dance.

Mother. Off you go!

[Children run into house C hand in hand with partners, laughing. Mother follows.]

Kate Lay.

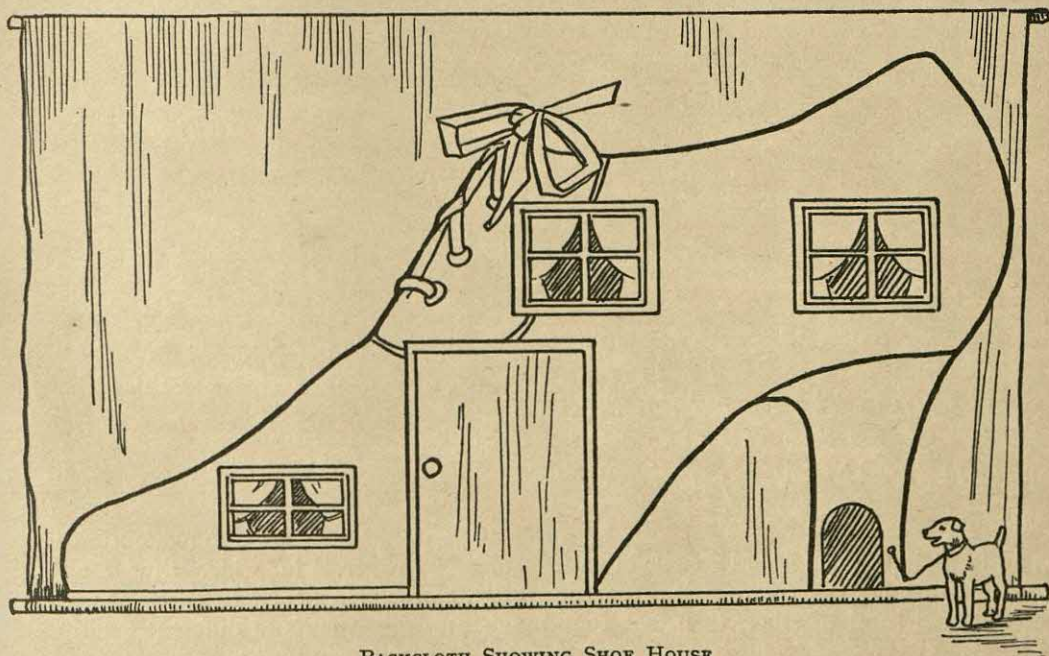
SUGGESTIONS FOR A FULL PRODUCTION OF "A NURSERY PLAY"

Songs and Dances.—The songs and dances required for this play are as follows:—

1. Song. *Sing a Song of Sixpence* Page 621
2. Dance.—*The Gipsies' Round* . See Index
3. Song.—*What are Little Boys Made of?* . . . Page 240
4. Song.—*Curly Locks* . . . " 241
5. Action Song.—*Song for a Ball Game* . . . " 204
6. Song.—*O Dear, What can the Matter Be?* . . . " 1412
7. Song.—*The Jolly Tester* . . . " 398
8. Song.—*There was an Old Woman* . . . 60

These notes will be useful to those who are producing this play for a school celebration.

Scenery.—The shape of the Shoe House is cut out of paper and pasted or sewn on the backcloth as shown in the sketch. The permanent opening with hinged door (see page 38) makes the door of the house.

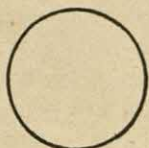


BACKCLOTH SHOWING SHOE HOUSE

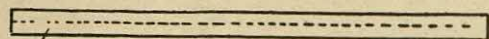
Lay some sheets of strong brown paper on the floor and gum them together by the edges,—a good many sheets will be required, as the shoe is nearly as large as the backcloth. Cut away the door in front of the opening in the backcloth; the clothes-horse behind serves as the door itself, opening inwards. Draw the windows and cut out the lattice work, and paste white crêpe paper behind to represent curtains. Draw in the kennel. Now cut out the shoe and paste or sew it to the backcloth. Fasten to the kennel a toy dog, or one cut out of cardboard and supported by a strut. The bow of the shoe is made of a strip of brown paper folded and sewn to the backcloth.

As well as the central door of the house there is an opening in the wings on the right, by which the Girls enter, and another on the left by which the Boys go to and return from the Fair.

Costumes.—The Boys all wear blue hats, the making of which is shown in the sketch. Cut a strip of blue crêpe paper 19 in. by



crown is a
15 in. circle



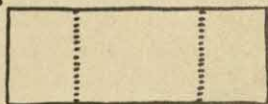
band of paper 19 in. by 3 in to make up hat. gather edge of paper circle and paste or sew to head band. then fold band along dotted line and paste neatly over joinings.

HAT FOR BOYS

3 in. for the head band, and a circle of paper 15 in. across for the crown. Sew the ends of the head band together, then tack round the edge of the circle and draw it up to fit

the band. Sew or paste the circle to the band, then fold the band at the dotted line and paste it neatly over the join.

The Girls wear differently coloured sun-bonnets with golden curls attached. For the bonnet cut a piece of crêpe paper 12 in. by 15 in. Tack each side about 8 in. from the short edge and draw it up into gathers. Make the back of the bonnet from a half circle of paper with notched edges. Turn the notches at right angles to the paper, paste them, and attach them to the back edge of the bonnet. The ribbons are pieces of crêpe paper sewn at the side of the bonnet and tied under the chin.



pink crêpe paper
12 in x 15 in gather
at dotted line.



back of bonnet.



how to make curls from strips of crêpe paper. bind paper tightly round pencil & then slip it out leaving curl. paste curls inside bonnet

pencil

BONNET AND CURLS FOR GIRLS

The yellow curls are also made from strips of crêpe paper, $\frac{1}{2}$ in. wide. Bind the strips tightly round a pencil to curl them. Make about a dozen curls of different lengths and sew or paste them to the inside of the bonnet.

RHYMES AND POEMS

DAME GET UP

Dame, get up and bake your pies,
Bake your pies, bake your pies;
Dame, get up and bake your pies
On Christmas Day in the morning.

Dame, what makes your maidens lie,
Maidens lie, maidens lie;
Dame, what makes your maidens lie
On Christmas Day in the morning?

Dame, what makes your ducks to die,
Ducks to die, ducks to die;
Dame, what makes your ducks to die
On Christmas Day in the morning?

Their wings are cut and they cannot fly,
Cannot fly, cannot fly;
Their wings are cut and they cannot fly
On Christmas Day in the morning.

Old Rhyme.

Articulation.—This is a useful rhyme to give children practice in articulation of certain letters. In the first verse note the initial letters *d*, *b*, and *p* and the final *s* in *pies*. In the second verse care must be taken with the words beginning with *m*; note, too, that the word *what* must not be slurred by the children. In verse three the initial *d* is repeated, and in the last verse observe initial *c* and final *t*.

MERRY ARE THE BELLS

Merry are the bells, and merry would they ring,
Merry was myself, and merry could I sing;
With a merry ding-dong, happy, gay, and free,
And a merry sing-song, happy let us be!

Waddle goes your gait, and hollow are your hose;
Noddle goes your pate, and purple is your nose;
Merry is your sing-song, happy, gay, and free;
With a merry ding-dong, happy let us be!

Merry have we met, and merry have we been;
Merry let us part, and merry meet again;
With our merry sing-song, happy, gay, and free,
With a merry ding-dong, happy let us be!

Old Rhyme.

Articulation.—This is another excellent rhyme for giving practice in articulation of certain letters. Note particularly the repeated word *merry*; the end-sounds of *ing* and *ong* and the aspirate in *happy*.

THE GROCER

The grocer's shop has scales of brass,
And pretty biscuits under glass,
All very clean and neat;
And when it's Mr. Jones himself,
He takes a bottle from the shelf
And offers me a sweet.

And when about the shop I see
Delightful caskets, filled with tea,
And crackers, tier on tier,
And boxes tied with satin bows,
And candied fruits in coloured rows,
I'm very glad, because it shows
That Christmas-time is near.

Rose Fyleman.

Rhyming words.—In this poem draw the children's attention to the rhyming words and let them suggest others; e.g., *brass*, *glass* and *grass*; *neat*, *sweet*, *meet*, *meat*, *feet*, *beat*, etc.

A VISITOR

I heard a little tiny noise behind the cupboard door,
 And something soft and small and quick
 flashed right across the floor.
 The day had very nearly gone and I could
 hardly see;
 I do so wish that it would come again to
 visit me;
 The whole day long I've looked and looked
 and looked about the house,
 I think it was a fairy, *Nurse* thinks it was
 a mouse.

Rose Fyleman.

Descriptive words.—Note in this poem the descriptive words *little* and *tiny* used to describe the *noise*; and the words *soft*, *small*, *quick* used to describe the *fairy*. Let the children suggest other words to describe both a *noise* and a *fairy* :—

noise—loud, great, big.
fairy—pretty, lovely, beautiful.

The children, too, can name the descriptive words of opposite meanings; e.g., *little*—*big*, *tiny*—*large*; *soft*—*hard*; *small*—*great*; *quick*—*slow*.

IF YOU MEET A FAIRY

If you meet a fairy
 Don't run away;
 She won't want to hurt you,
 She'll only want to play.

Show her round the garden,
 Round the house too,
 She'll want to see the kitchen
 (I know they always do).

Find a tiny present
 To give her when she goes,
 They love silver paper
 And little ribbon bows.

I knew a little girl once
 Who saw twenty-three
 Playing in the orchard
 As jolly as could be.

They asked her to dance with them
 To make a twenty-four;
 She ran to the nursery
 And hid behind the door.

Hid behind the nursery door—
 (What a thing to do!)
 She grew up very solemn
 And rather ugly too.

If you meet a fairy
 Remember what I say,
 Talk to her nicely
 And don't run away

Rose Fyleman.

UNCLE JOHN'S PIG

When Uncle John brought home the pig on
 Christmas afternoon,
 It didn't look like anything except a burst
 balloon,
 A wiggly waggly pinky rag, as limp as limp
 could be;
 "Call that a pig?" said little Jane: said
 Uncle, "Wait and see."

He blew into the pig and soon we saw it
 filling out;
 He blew again and then we saw four legs,
 a little snout;
 He blew once more, and then we saw the
 curly tail so neat,
 He screwed it up and there it stood, the
 Perfect Pig complete.

A pig to join in any game, so steady and so
 stout;
 Then sometimes Uncle John, for fun, would
 let the air run out,
 And then we'd see it shrivel up and sink
 down dead—and then
 Kind Uncle John would laugh and blow it
 back to life again.

But after Uncle John had gone (he went on
Boxing Night),
Said Jane, "Let's make it bigger now," and
soon she'd blown it tight;
She puffed and blew, and still it grew so big,
so BIG, so BIG,
That with a mighty BANG!
it burst . . .
O, how I missed that pig!

ffrida Wolfe.

Note.—The children will thoroughly enjoy listening to the recital of this poem if the teacher is able to supply a rubber pig which can be blown up; failing a pig, a sausage balloon might be used. The poem lends itself to dramatic expression and will make a useful exercise for some of the most advanced pupils to learn by heart. The class can listen critically to decide which child

gives the best expression to the emphatic lines.

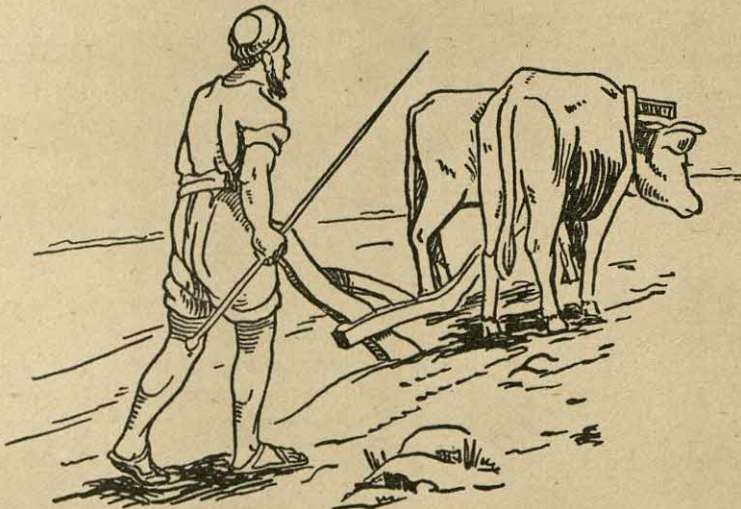
IF I HAD LIVED IN BETHLEHEM

If I had lived in Bethlehem
When Mary's Babe was born,
I could have seen Him on the hay,
That first Christmas morn.

I would have knelt down on the floor,
And for my morning prayer
Said, "Gentle Jesus, meek and mild,"
While He was lying there.

I might have walked along the road
And met the Three Wise Men
With gold and frankincense and myrrh,
If I'd been living then.

Stella Mead



PLOUGHING IN PALESTINE

SONGS

ACTION SONG—FAIRIES

A group of children stands on L. of stage. The song and dance are first performed by one child who comes out from the group. The first child then chooses another from the group and these two repeat the performance. The second child chooses a third, who, after the performance, picks a fourth. The song and dance are continued in this way until all the children of the group are taking part. The last-chosen child always leads the dance and chooses the next "Fairy."

I. *First child skips from group to centre of stage, to music.*

Sings: Skipping, tripping fairy am I;
Skipping it here,

Skips R to music.

Tripping it there,

Trips L to music.

In and out and round-about.

Turns to R and skips all round stage to music. When she comes to the group of children she chooses one, taking her by the hand.

II. *First and second children skip from group to centre of stage, to music, holding hands, the second child leading.*

Sing: Skipping, tripping fairies are we;
Skipping it here,

Skip R to music.

Tripping it there,

Trip L to music.

In and out and round-about.

Children loose hands and turn to R, playing "Follow my Leader," skipping round the stage to music, the second child leading, till they reach the group of other children. Second child chooses one, and the three take hands, the third child leading.

The song and dance continue till the last child of the group has been chosen. The last verse is then performed as follows:

Last Verse.

Children skip from side to centre of stage, to music, holding hands, the last-chosen child leading.

Sing: Skipping, tripping fairies are we;
Skipping it here,

Skip R to music.

Tripping it there,

Trip L to music.

In and out and round-about.

Children loose hands and turn R, playing "Follow my Leader," skipping round the stage to music, the last-chosen child leading. When they reach the L side of the stage, there being no more children to pick up, they dance off.



FAIRIES

ACTION SONG

KATE LAY

PERCY G. SAUNDERS

Briskly

Doh=F { : : | : : | : : | : : | s :- m | s :- m | l :- s : m | r :- :- }

Skip-ping, trip - ping fair - y am I;

The first system of the musical score is in 6/8 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 's', a half note 's', and a half note 'l'. The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand.

{ m :- f : s | r :- :- | : : | : : | d :- r : m | l, :- :- | : : | : : }

Skip-ping it here, Trip-ping it there,

The second system continues the musical score. The vocal line has a whole rest, followed by a half note 'd', a half note 'l', and a half note 'r'. The piano accompaniment continues with chords and single notes.

{ l :- s : f | m :- : d | r :- d : t, | d :- :- | : : | : : | : : | : : }

In and out and round a-bout.

The third system concludes the musical score. The vocal line has a whole rest, followed by a half note 'l', a half note 'd', and a half note 'r'. The piano accompaniment continues with chords and single notes.

OLD CAROL

ANON.

PERCY G. SAUNDERS

Slowly

Doh = F

1. He came all so
2. He came all so

still still Where His moth-er was, As dew in in
To His moth-er's bower, As dew in

A - pril That fall - eth on the grass.
A - pril That fall - eth on the flower.

3. He came all so still
Where His mother lay,
As dew in April
That falleth on the spray.

4. Mother and maiden
Was never none but she;
Well may such a lady
God's mother be.

CHRISTMAS EVE

CHARLOTTE DRUITT COLE

PERCY G. SAUNDERS

Doh=C ||

1 On Christ-mas Eve the
2. On Christ-mas Eve the

lit - tle stars Spar - kle and glist - en with de - light, Like
lit - tle stars Dance in their plac - es in the sky; Ah!

strings of glitt-'ring di - a - monds A - cross the dark - ness of the night.
I would go and trip with them If I could on - ly climb as high.

3. On Christmas Eve the little stars
Sing merry carols all night long;
But O! I am so far away
I cannot even hear their song.

4. On Christmas Eve the little Stars
Sparkle, and dance, and sing till dawn;
And I am singing too, because
To-morrow will be Christmas Morn.

WHY DO THE BELLS OF CHRISTMAS RING?

EUGENE FIELD

PERCY G. SAUNDERS

Andante

Doh=D || : | : | : | SOLO :d' }

1. Why

do the bells of Christ-mas ring? Why do the lit - tle

child - ren sing?

p

FULL

||: d :m .f |s :l | s :- .f |d' :- | d :m .f |s :l | }

2. Once a love - ly shin - ing star, Seen by shep - herds
 3. There a dar - ling ba - by lay, Pil - low'd soft up -

||m :- .r |s :- | l :s .f |m :- .d | r :m |f :l | }

from a - far, Gent - ly moved un - til its light -
 - on the bay; And its moth - er sang and smiled:-

||t :l .s |d' :- .s | f .m :r |d :- :|| : | : | : | : | }

Made a man - ger's cra - dle bright.
 "This is Christ, the Ho - ly Child!"

||s :l |m :s | f .m :r |d :- | s :l |m :s | f .m :r |d :- ||

4. There - fore bells for Christmas ring, There - fore lit - tle child - ren sing.

WAITING FOR THE KINGS

R. L. GALES

PERCY G. SAUNDERS

Slowly and quietly

Doh=C

1. Ov - er the froz - en
 2. They have come from
 3. They have heard of a

plain snow-white The three Kings will come to - night; We shall know by the
 ve - ry far, Fol - low - ing fast be - hind a star, In their shim - mer - ing
 won - drous thing, That here is born a lit - tle King; They bring trea - sures of

ket - tle drums Which way the pro - ces - sion comes.
 robes of silk, Rid - ing hors - es white as milk.
 great worth To the trea - sure of the earth.

Last time

slower

A CHRISTMAS CAROL

CHRISTINA ROSSETTI

PERCY G. SAUNDERS

Andante

Doh = F

Be - fore the pal - ing of the stars, Be -

- fore the win - ter morn, Be - fore the earl - iest cock - crow,

Je - sus Christ was born: Born in a sta - ble,

Cra - dled in a man - ger, In the world His

hands had made— Born a stran - ger.

Je - sus— on His moth - er's breast In the sta - ble

cold, Spot - less— Lamb of God was He,

Shep - herd of the Fold. Let us kneel with_

Ma - ry maid, With Jos - eph bent and hoar - y, With

saint and an - gel, ox and ass, To hail the King of

Glo - ry.

THE GUESTS

R.L. GALES

PERCY G. SAUNDERS

At a moderate speed
Doh= Bb

CHORUS

|| : : | : : | : : | : : | d : t₁ : l₁ | l₁ : s₁ : l₁ }

1. "Why is there such a
2. "If this be all, why

SOLO

|| r : - : d | d : t₁ : d | l₁ : t₁ : d | r : - : d | t₁ : d : t₁ | m₁ : - : - | : : | : : r }

danc - ing din_ A - bout the sta - ble of_ the inn?"
is the night Lit up with this un - earth-ly light?"

"An
"A

|| d : - : d | l₁ : t₁ : d | r : - : s₁ | s₁ : - : t₁ | m₁ : - : - | r : d : l₁ | r : m₁ : r | s₁ : - : - ||

old man, win - ter white, is here, A way - far - er he doth ap - pear?"
maid, the fair - est maid, is here, Some great lady she doth ap - pear?"

CHORUS

|| : : | : : | : : | : d | d : t, : l, | l, : s, : l, | r : - : d | d : t, : d |

3. "But ev - en so, why do there fly Such

|| l, : t, : d | r : - : d | t, : d : t, | m, : - : - | : : | : : SOLO |

flocks_ of An - gels from_ the sky?" "A

|| d : - : d | l, : t, : d | r : - : s, | s, : - : t, | m : - : - | - : - : r |

Babe, a most_ sweet flower is here, A Child_ from

|| r : d : l, | r : m : r | s, : - : - | - : - : - | - : : | : : | : : | : : ||

Heav'n He doth ap - pear?"

CHRISTMAS TIME

ROSE FYLEMAN

PERCY G. SAUNDERS

Doh = F

1. The
2. In

church bells at Christ - mas - time Ring
ev - 'ry home at Christ - mas - time Are

all a - bout the town; The
pret - ty sights to see; And

|| 1 :- :- | f :- :l | s :- :m | r :m :fe | s :- :m | d :t, :l, | }

gay folk at Christ - mas - time_ Go walk - ing up_ and
 strange things at Christ - mas - time_ Do grow up - on_ a

|| s, :- :- | - :- :r | m :s :m | r :- :m | f :l :f | m :- :m | }

down; They smile_ at me, they smile_ at you, The
 tree; And one_ for me and one_ for you, And

|| f :- :s | l :t :l | f :m :r | d :- :- ||

streets and squares_ are smil - ing too.
 is - n't it_ a sweet_ to - do?

SONG

O DEAR, WHAT CAN THE MATTER BE?

Old English
18th Century Song

Arranged by
PERCY G. SAUNDERS

Doh = Eb { | : : | : : | s :- :- | s :- :- | s :m :d' | s :m :d }

O dear, what can the mat - ter be?

{ | f :- :- | f :- :- | f :r :m | f :m :r | s :- :- | s :- :- }

O dear, what can the mat - ter be? O dear,

{ | s :m :d' | s :m :d | l :d :f | m :f :r | d :- :- | - : : s }

what can the mat - ter be? John-nie's so long at the fair. ——— 1. He
2. He

|| s :m f | s :m :f | s :m :d' | s :m :d }
 prom - ised to buy me a bunch of blue rib - bon, He
 prom - ised to buy me a bas - ket of pos - ies, A

|| f :r :m | f :r :m | f :r :m | f :m :r }
 prom - ised to buy me a bunch of blue rib - bon, He
 gar - land of lil - ies, a gar - land of ros - es, A

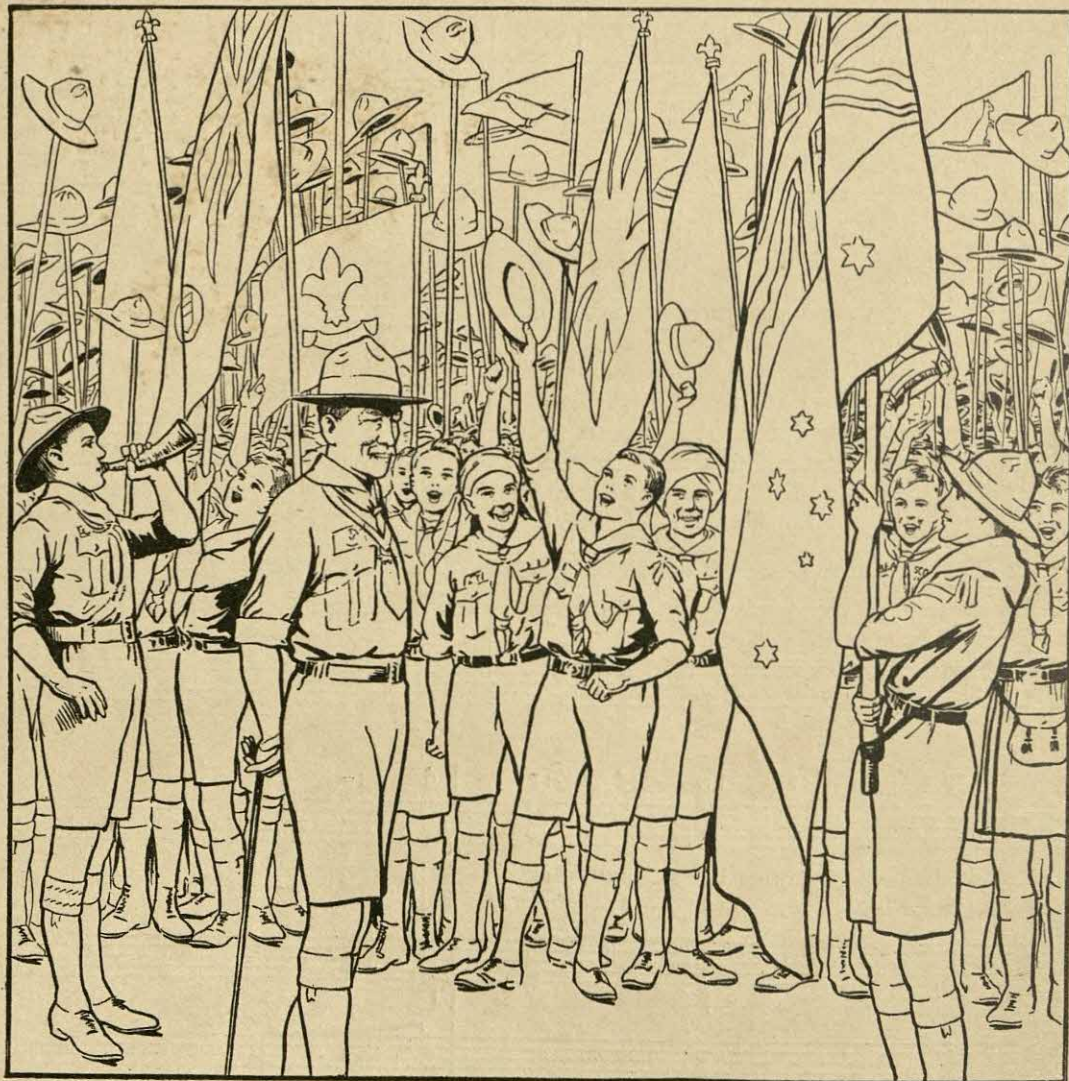
|| s :m :f | s :m :f | s :m :d' | s :m :d }
 prom - ised to buy me a bunch of blue rib - bon To
 lit - tle straw hat, to set off the blue rib - bons That

|| 1, :d :f | m :f :r | d :- :- | :- :- ||
 tie up my bon - ny brown hair.
 tie up my bon - ny brown hair.

XLII. EMPIRE DAY OR COMMONWEALTH DAY

Introduction.—Children of the infant school cannot be expected to understand very much about the meaning of Empire Day or, as it is now frequently called, Commonwealth

Day. Most children, however, are interested in Boy Scouts or Girl Guides, and a talk on Scouts and their ideals is a suitable subject for Empire Day. Organisations of Scouts



THE SCOUTS' JAMBOREE.

Drawing in Outline of Picture No. 56 in the Portfolio

and Girl Guides are to be found in every part of the British Dominions as well as in many other countries, and the same spirit of helpfulness actuates all members and knits the whole into a common fellowship.

St. George is another subject suitable for a talk on Empire Day. Mythical though the Saint may be, he can be pictured to the children as a man of lofty ideals and noble actions.

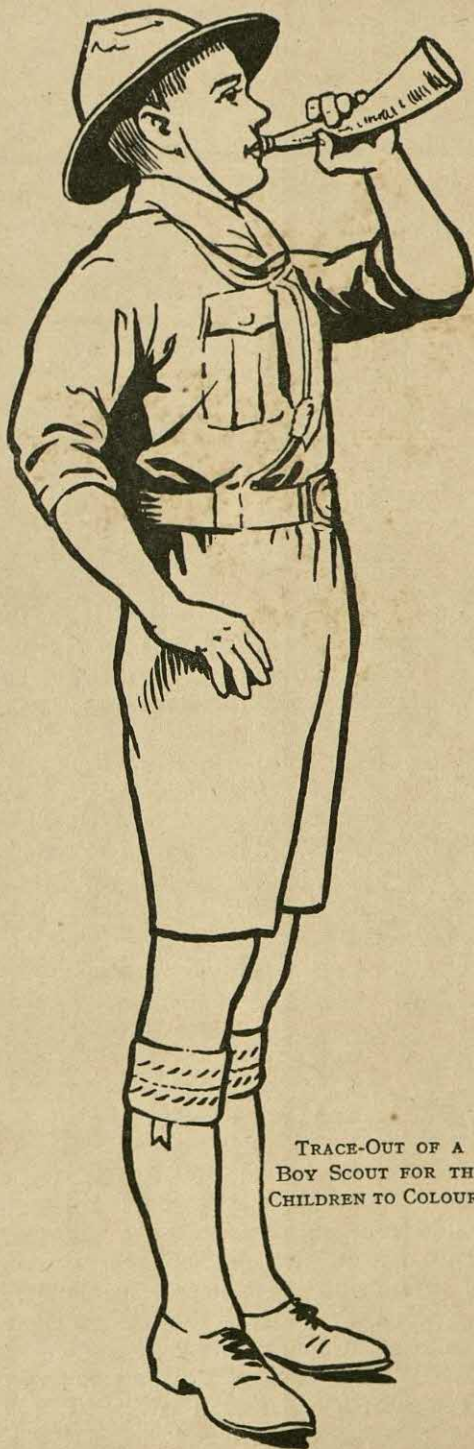
Then, too, there can be talks on the various British Dominions and overseas possessions, accounts of which are included in these Volumes. Some teachers may like to tell some story from history, such as that of Grace Darling, Horatio Nelson, Robert Bruce, etc. For these geographical and historical stories the teacher should consult the *Index*.

In this section are included trace-outs for flags and a Boy Scout, an easy play, *The Empire Fruit Shop*, and a poem by Rudyard Kipling, *A Boy Scout's Patrol Song*, to read to the children. There is also a story called *Pulling Together*, specially written for this section by Hebe Spaul. Ample subjects for Constructive Work will be found listed in the *Index*.

The Union Flag, commonly, but incorrectly, known as the *Union Jack*, is the national flag of the United Kingdom.

The oldest flag of England was the red cross of St. George on a white ground. It dates from crusading days, its red cross was the badge of the Crusaders. The red cross flag is now flown as the admiral's flag marking the flagship of a British fleet. The red cross flag also forms the banner of the City of London, with a red sword, the badge of the City's patron, St. Paul, in the upper quarter nearest the staff. The explanation that this sword represents "the dagger with which Sir William Walworth slew the rebel Wat Tyler" is unhistorical. The device appears on the City seal at a much earlier date.

Shortly after the accession of James I. as king of England, the flag of Great Britain



TRACE-OUT OF A
BOY SCOUT FOR THE
CHILDREN TO COLOUR

was formed by combining the Cross of St. George on a white ground with the old Scottish banner, the white St. Andrew's Cross on a ground of blue. This combination was the British flag until 1801, when on the Union with Ireland, the red saltire or X-shaped cross from the arms of the Irish Geraldines was added to the older Union flag to represent Ireland. This is often called St. Patrick's Cross, but there is no historical warrant for the name.

The Union flag is flown from forts and public buildings, and at one of the masts of a warship, and when flown from a small flagstaff at the ship's bow, it signifies that the vessel is at anchor, and is known as the "anchor flag." In addition, it is embodied in many other flags for special purposes, or flown with various devices added to it.

The Royal Standard.—Edward III. was the first English sovereign to adopt a personal flag. The Royal Standard of to-day, bearing the royal coat-of-arms (the three lions passant of England, the lion rampant of Scotland and the Irish harp), is often erroneously described as the British flag, and is flown on occasions of ceremony by private persons from their houses; but it is really the personal flag of the king, and no one else has a right to display it. Properly it is hoisted only from the palace where the sovereign is in residence, from the royal yacht or a ship of

war when he is actually on board, or from the flagstaff of a camp or parade ground when he is present.

Description of Picture No. 56.—On special occasions, Boy Scouts gather from all parts of Great Britain, Australia, Canada, India and other dominions and countries. They usually meet in the open, but Scouts do not parade like soldiers. When they hear the signal they run away and hide. If you happened to be near their meeting place, you would hardly see anyone but a few Scoutmasters round the Chief. Then the bugle blows. The Scouts jump up and rush in from all sides, cheering and giving their patrol calls, their hats held high on top of their staves, and with flags and banners flying in the wind, they form a large circle round the Chief.

The picture shows the first Chief Scout—Lord Baden Powell—about to inspect the troops. When the inspection is over, the Scouts will sit on the ground and sing songs, play games, act plays, run races, and enjoy themselves. Later on, they may put up their tents, light fires and cook their food for the evening meal. Then, after a sing-song round the camp fire, they will sleep under canvas for the night.

This open-air life makes happy, healthy boys. And the girls—they join the Girl Guides.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 56.—The children should freely describe and discuss the picture:—

To stimulate thought and observation and to bring to the notice of the children any points overlooked, the teacher may make some of the following suggestions:—

1. What is the colour of a Scout's uniform? 2. Tell what a Scout's hat is like. 3. Tell what a Scout wears round his neck. 4.

What do the badges on his arm show? 5. Tell what a Scout wears round his waist. 6. What things does a Scout carry? 7. How does a Scout use his pole? 8. Who was Lord Baden Powell? 9. When does a Scout blow a bugle? 10. How do Scouts live out-of-doors? 11. Where do they sleep? 12. What does a little boy become before he is old enough to be a Boy Scout? 13. What is a Girl Scout called? 14. What does a little

girl become before she is old enough to be a Girl Guide?

Flash Cards.—The following sentences might be written on strips of card:—

1. Many countries make the British Empire.
There are England, Wales, Scotland and Ireland.
There are Canada, Australia and New Zealand.
There are South Africa and many other countries.
2. There are Boy Scouts in every part of the Empire.
Some are white, some are brown, some are nearly black.
They all wear a Scout uniform.
They all do good deeds every day.
3. All Scouts know of Baden Powell.
Baden Powell was their great Chief.
He was very proud of his Scouts.
He told them to do good deeds.
What good deed will you do to-day?

Missing words.—Write several sentences on the blackboard, or preferably on cards, and let the children rewrite the sentences adding the missing words:—

1. A Scout must do a good — (*deed*) every day.
2. A great meeting of Boy Scouts is called a — (*Jamboree*).
3. The first Chief Scout was Lord — (*Baden Powell*).
4. In the picture one Scout blows a — (*bugle*).
5. Some Scouts wave — (*flags*).
6. Others have put their hats on their — (*staves*).

Reading and drawing.—Write on cards directions for drawing, and distribute the cards among the children:—

1. Draw an upright pole.
Put a Scout's hat on the top.

2. Draw an upright pole.
Put a flag on the top.

3. Draw a bugle.

A BOY SCOUT'S PATROL SONG

These are *our* regulations—

There's just one law for the Scout
And the first and the last, and the present
and the past,
And the future and the perfect is "Look out!"
I, thou and he, look out!
We, ye and they, look out!
Though you didn't or you wouldn't,
Or you hadn't or you couldn't;
You jolly well *must* look out!

Look out, when you start for the day
That your kit is packed to your mind;
There is no use going away
With half of it left behind.
Look out that your laces are tight,
And your boots are easy and stout,
Or you'll end with a blister at night.
(*Chorus*) All Patrols look out!

Look out for the birds of the air,
Look out for the beasts of the field—
They'll tell you how and where
The other side's concealed.
When the blackbird bolts from the copse,
Or the cattle are staring about,
The wise commander stops
And (*chorus*) All Patrols look out!

Look out when your front is clear,
And you feel you are bound to win.
Look out for your flank and your rear—
That's where surprises begin.
For the rustle that isn't a rat,
For the splash that isn't a trout,
For the boulder that may be a hat
(*Chorus*) All Patrols look out!

For the innocent knee-high grass,
For the ditch that never tells,
Look out! Look out ere you pass—
And look out for everything else!

A sign mis-read as you run

May turn retreat to a rout—

For all things under the sun

(Chorus) All Patrols look out!

Look out when your temper goes

At the end of a losing game;

When your boots are too tight for your toes;

And you answer and argue and blame.

It's the hardest part of the Law,

But it has to be learnt by the Scout—

For whining and shirking and "jaw"

(Chorus) All Patrols look out!

Rudyard Kipling.

Description of Picture No. 57.—The picture shows St. George dressed as an armoured knight of the fourteenth century, mounted on a snow-white steed richly caparisoned. St. George wears a helmet of burnished gold and a flowing scarlet cloak. He carries a long tilting lance which the dragon has caught in its mouth and is about to bite off. The dragon is a scaly reptile furnished with wings. It has two horns on its head, cruel claws and a long tail. Out of its nostrils come blasts of fire.

The conflict is taking place on a green plain outside the city, the towers of which can be seen on the right-hand side.

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 57.—The children should freely describe and discuss the picture:—1. Tell how St. George is dressed. 2. Of what is his suit made? 3. What colour is his cloak? 4. What does St. George wear on his head? 5. What does he carry in his right hand? (This pole is called a *lance*.) 6. What is the colour of his horse? 7. Tell what the dragon's skin is like. 8. Tell how many legs the dragon has. 9. How many claws has the dragon on each foot? 10. How many wings has the dragon? 11. Where has the dragon two horns? 12. What is the dragon blowing out through its nose? 13. What is the dragon doing with the lance? 14. Find a castle in the background. 15. Find a bridge in the background.

Missing words.—Write these words on the blackboard and write the sentences on cards. The children rewrite the sentences adding the correct word:—

lance	saddle	armour	horse
helmet	cloak	sword	

1. The knight put on a suit of — (armour).
2. He put a — (helmet) on his head.
3. He carried a long — (lance).
4. From his belt hangs a magic — (sword).
5. He wears a long red — (cloak).
6. He rides on a white — (horse).
7. He sits on a red — (saddle).

Reading and drawing.—Write on cards directions for drawing, and distribute the cards among the children:—

Draw the body of the dragon with a head and long tail.

Give the dragon four feet.

Give the dragon two wings.

Put two horns on its head.

Put some fire and smoke coming from its mouth.



ST. GEORGE AND THE DRAGON.

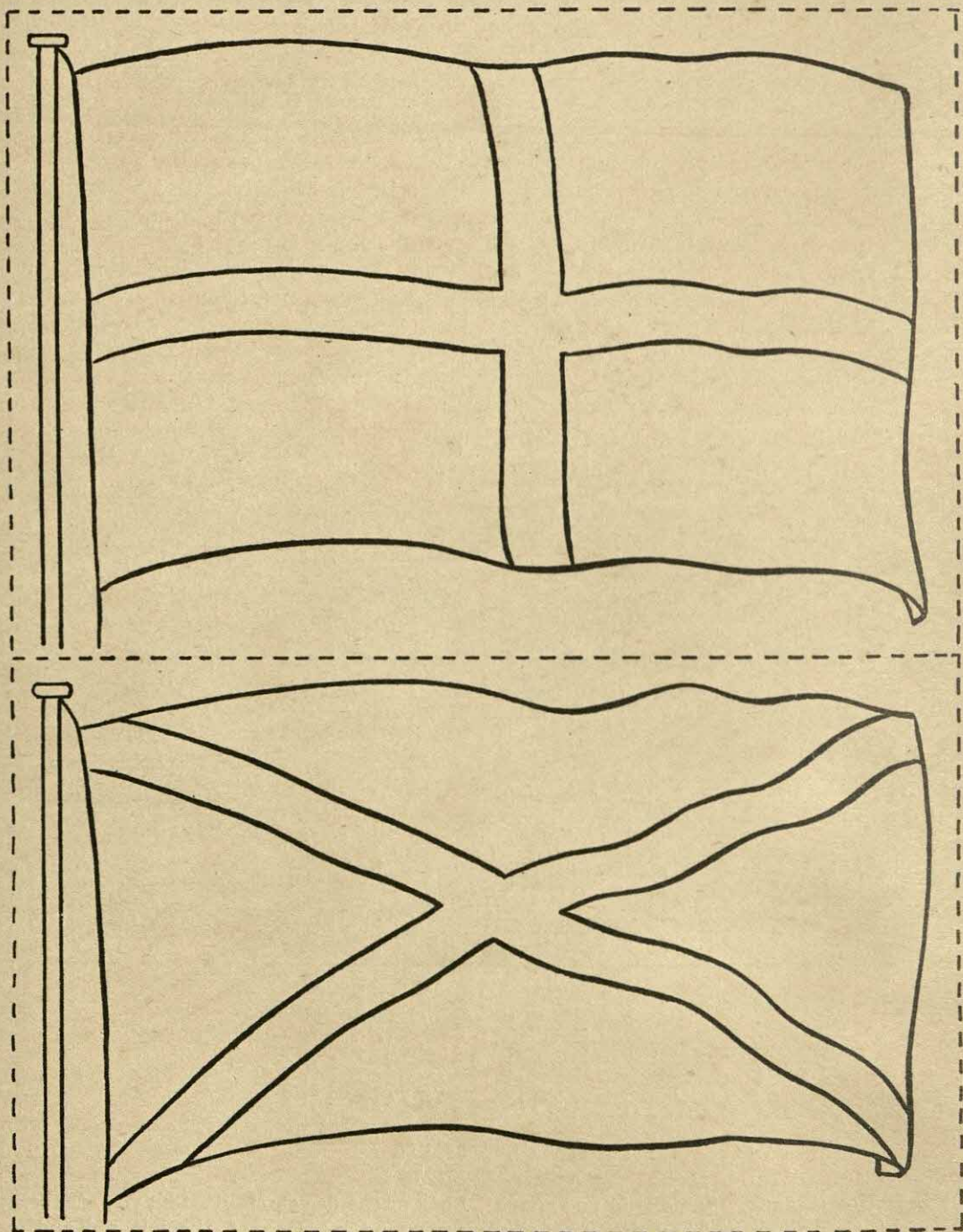
Drawing in Outline of Picture No. 57 in the Portfolio

A TALK FOR EMPIRE DAY

By HEBE SPAULL

The Union Jack.—Some of you have brought flags to-day. They are very gay. Their colours are red, white and blue. All the flags like this one are called Union Jacks.

Look at the flag carefully. Can you see three crosses on it? One of them is red and is quite easy to see. That is the cross of St. George who killed the big dragon. It is



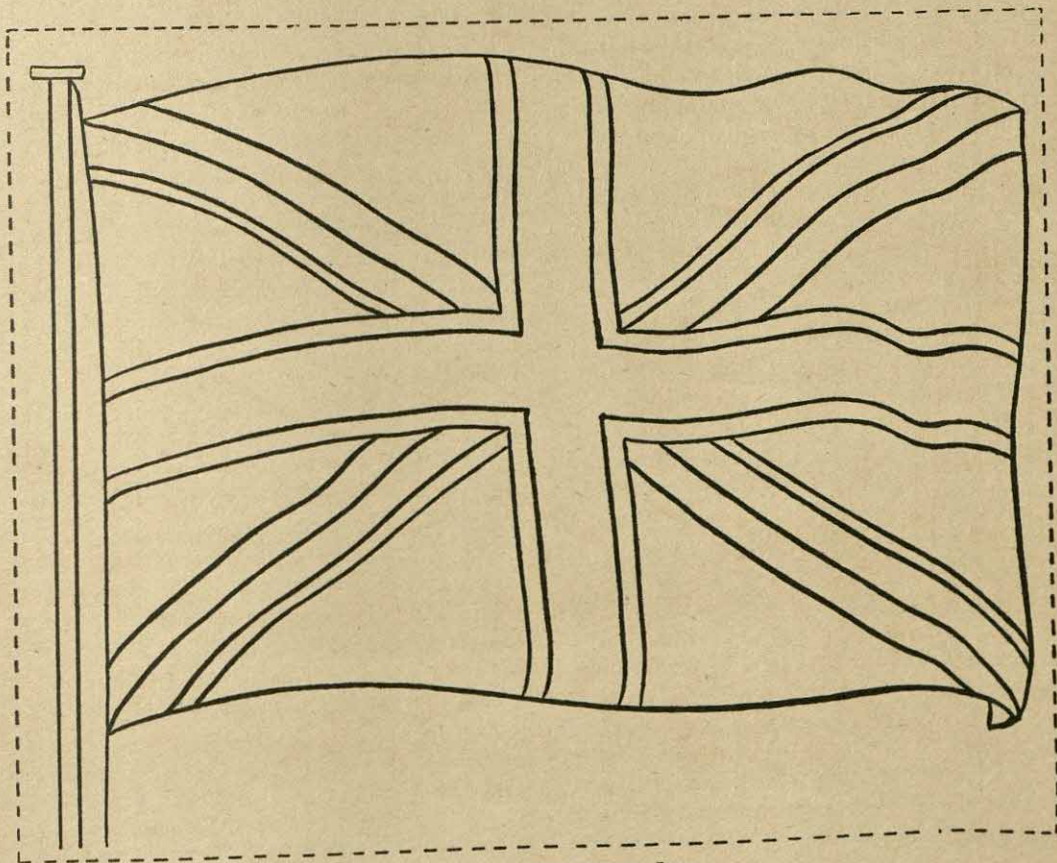
TRACE-OUTS FOR THE FLAGS OF ST. GEORGE AND ST. ANDREW OR ST. PATRICK.

England's part of the flag. Then there is a white cross which is a different shape from the red one. It is the cross of St. Andrew, one of the twelve Apostles of our Lord. It is the part of the flag that belongs to Scotland. I expect you all know the story telling how Andrew and his brother Simon Peter were fishing one day, when Jesus came up to them and said, "Follow me." And at once they left their nets and served Him for the rest of their lives. Andrew was one of the four closest friends of Jesus, and he led a very busy life. We are told that he travelled to foreign lands to tell the people about God, and that he worked most wonderful miracles. At last, Andrew died as his Master had died, on a cross. The cross was shaped like an "X", like the white cross on the Union Jack.

This white cross reminds us of the way in which the great saint died.

Lastly, there is another red cross, the same in shape as St. Andrew's. This is the flag of St. Patrick, who long ago went to Ireland and was the first Christian preacher there. This is Ireland's part of the flag.

Patrick had some exciting adventures in his life. He was born in France, where as a young man he led a very gay and easy life. One day he was captured by a band of wild pirates, who carried him and many other young people away to Ireland to be sold as slaves. Poor Patrick! His life was no longer happy. He now sat on a lonely mountainside looking after pigs. His terrible loneliness and unhappiness led him to think about God. He tried hard to remember all that his



TRACE-OUT OF THE UNION JACK

mother had taught him, and after some time he began to feel less lonely. Later, he managed to escape from his master and make his way back to France, but he never forgot the poor people in Ireland where he had once worked as a slave minding pigs. After many years he became a famous bishop, and then he decided to return to Ireland to tell the people about Christ. When he arrived there, the savage kings told him they would do terrible things to him, but he was never afraid. Once, as he travelled from one place to another, a band of murderers lay in wait for him. The king had ordered them to kill him, but although they waited a long time, they saw no one. "Only a few stags and a little fawn passed near us, your Majesty," they said. The king was furious. "They have given us the slip," he roared. And he was quite right. God had caused the murderers to see a group of stags and a fawn, when really it was St. Patrick and his party. The fawn was a little boy who was his devoted servant. Thus St. Patrick lived and worked among the rough, wild people of Ireland, where as a boy he had been so miserable. He died very happily at the great age of ninety-one.

So you see that the Union Jack, with its three crosses, belongs to the people who live in the British Isles. But there are now many people in different parts of the world who have the same king as we do and who have the right to share our flag. But because there is not room for them to be given a place in the flag, they have flags of their own, but they put the Union Jack into a corner of their own flags to show that the Union Jack is *their* flag too.

The countries of the Empire.—Let us look at some of the countries where we should see our flag if we were to visit them. First of all there are some big countries where most of the people are white people like us and most of them speak English. Here they are—Newfoundland and Canada, Australia, New Zealand and South Africa. They are called British Dominions. Then

we come to the big country of India where most of the people are brown. And here in Africa are black people who also have our flag. There are some other places where we should find the flag, but we have not time to look at them this morning. All these countries who have our king and our flag, make up the British Empire and Commonwealth. This is the day in the year when all of us, in whatever part of the British Empire we may be living, think of one another. That is why we call this day Empire Day. It is good that boys and girls who are in the schools of the Empire should remember that one day they will grow up and will have to help to govern the Empire, and that they should try to do the very best that they can for it. We want to learn all we can about the different kinds of people who live in our Empire, so that we shall understand them and be friends with them and join with them in doing the best we can for our countries. So when we promise that we will try to learn to be good and useful citizens of the Empire let us remember that this means, too, that we will try to help all the countries to make the world a splendid and beautiful place for everybody. We must all learn to "pull together." Do you know what that means? (Two teams of children might try pulling together in a "tug-of-war" with a skipping rope.)

Let me tell you a story about "Pulling together."

Story.—"Pulling Together."—Once upon a time there were two donkeys. One of them was named Ned and the other Noddy. They worked very hard for their master, doing their best to please him. One day their master tied Ned and Noddy to a post in his field while he went away to his dinner. The two donkeys wanted *their* dinner too. Just as Ned was thinking how nice a good meal of hay would be, he turned his head and saw there was a lovely pile of hay just behind him. He turned round and was just close to it when Noddy caught sight of *another* pile of hay and pulled hard at the

rope which tied the two donkeys together. Both Ned and Noddy were now pulling hard at the rope each trying to get at his little pile of hay, but neither of them could quite reach it.

"Stop pulling," cried Ned. "I want to get at my nice pile of hay, and I can't if you pull like that."

"You stop pulling," cried Noddy. "I want to get at *my* hay, and I can't if you pull like that."

"But I tried first to get at the hay," said Ned, "so you must leave off pulling."

"Why should I?" cried Noddy, pulling still harder. "You think of no one but yourself, and I want my dinner just as much as *you* do."

The two donkeys went on pulling and pulling and getting still more angry with each other until at last they were too tired to pull any more. But they were both more hungry than ever. Then Ned had a good idea.

"I say, Noddy," he said.

"Yes, Ned," said Noddy.

"If you will let me get at my pile of hay I will let you share it with me."

"Thank you, Ned," said Noddy, "I'm dreadfully hungry."

So both donkeys turned round towards Ned's pile of hay. It did taste good but it was gone all too quickly.

"And now," said Noddy, "*you* come and share *my* pile of hay with me."

"Thank you, Noddy," said Ned, and both donkeys turned towards Noddy's pile of hay.

"That was a very good idea of yours, Ned," said Noddy.

"It is certainly better to share one's dinners than to fight over them," said Ned.

"It certainly is," said Noddy, "and it is better to *pull together* than to pull in opposite directions."

"Indeed it is," said Ned. "We will in

future always share and always pull together, won't we, Noddy?"

"Of course we will," said Noddy.

And they always did.

Now Ned and Noddy had become wiser than many boys and girls, wiser, indeed, than some grown-up people. They had learnt something that it has been taking nations a very long time to learn.

Long, long ago there were some wise people called the Romans who ruled over a large part of the world. They taught the world many good and useful things, but they thought that it was necessary to *force* people to take the good things they had to offer, whether they wanted them or not. After the Romans had ceased to rule the world, other nations became powerful and tried to force other people to accept what they thought was good for them. One of the last nations to become very powerful has been our own. We, too, like the nations who have gone before us, have often thought it necessary to force those over whom we rule to accept what we feel to be good for them. But gradually we have discovered that it is much better to try to get all the countries who form the British Empire to agree to share their good things with one another and to agree to pull together. So we now speak of our Empire as the British Commonwealth of Nations because it is different from the other Empires about which we read in history. We still have not yet finished learning how all the different people of different coloured skins, speaking many different languages, who form the British Empire, can share with us the good things we have to offer and how we can all pull together, because it is a long and difficult lesson. But boys and girls can learn how to help in this big task.

STORIES TO READ OR TELL

THE FINDING OF THE
INFANT ST. GEORGE

LONG ago, in the days of witches and fairies, there lived in the town of Coventry a noble lord. We do not know his name, but he must have been a great man, for the king gave him as a wife his own fair daughter, a princess as good as she was beautiful. After some time a baby son was born to them, a bonny child with blue eyes and curly golden hair. Great was the rejoicing when the people of Coventry heard the news. But alas! their joy was soon turned to sorrow, for a few days after the baby's birth, his mother, the princess, died.

The baby was given to a nurse to be taken care of. She was a careless woman, and did not trouble to look after him as his own mother would have done. One night, as she was asleep with the baby in the cradle beside her, an ugly witch crept into the room. This witch had hated the princess, and she meant to steal the baby for spite. She snatched him out of the cradle, wrapped the coverlet round him to stifle his cries, and carried him away. When the careless nurse awoke in the morning, to her horror she found the baby gone. The poor father was nearly mad with grief, and sent servants to search all the country round, but in vain. The little boy was not to be found.

Meanwhile, the witch had carried him away to her cottage in the forest, meaning to bring him up as her own child. But the baby did not take kindly to his ugly new nurse, and did nothing but cry. He wailed and wept, and the witch could find no way to stop him. At last she grew so tired of his crying that she decided to get rid of him.

She carried him to a field where the day before she had seen a man ploughing. She laid the still weeping baby down beneath the shelter of a great stone over which a

bramble bush was climbing. "Now," she thought to herself, "the ploughman will find the little brat when he comes by. He will take him back to his cottage, and so the king's grandson will be brought up as a ploughboy. Ha! ha! That will be a fine revenge." And laughing evilly to herself she hurried away.

The baby lay where she had left him, crying bitterly, for he was cold and hungry. But a fairy, who all this while had been watching him to see that no harm should befall him, touched the bramble bush. It immediately became a rose bush laden with snow-white roses, which filled all the air around with their sweet scent. As soon as the baby saw the roses and smelt their perfume, he forgot that he was cold and hungry and he ceased to cry. He stretched out his little plump arms to the blossoms, and lay contentedly gazing at them as they swayed in the spring wind.

Presently, up the hill came a sound of whistling, and soon the ploughman appeared driving before him his team of four white oxen. As he drew near the stone beneath which the baby lay, he stopped in surprise, for the wind carried to him the scent of the flowers.

"Roses in spring!" he said to himself. "I must surely be dreaming!"

Just then the rose bush caught his eye, and under it he saw a chubby baby, dressed only in a richly embroidered sash and lying on a silken cloth embroidered with green dragons. The babe seemed to have no fear of him as he bent over it, but looked up at him with his big blue eyes and smiled. The ploughman stooped and picked him up gently in his rough hands. He carried the little foundling home to his wife, and she, having no children of her own, took him joyfully in her arms and was soon busy feeding and dressing him.

The baby lived with the ploughman and his wife, and they brought him up as their son. They called him George and taught him to be good and brave. People began to whisper that the noble and handsome youth must surely be a king's son.

When George had grown to manhood, he felt that he should not stay idly at home, but should go out into the world to find some work to do. He went first to the court, and there showed himself so brave that the king made him a knight. Then, dressed in shining armour and mounted on a white horse, he set out to seek adventure. On his arm he carried a snow-white shield on which was a blood-red cross. This showed that he was a knight of the Cross.

Saint George is the special saint of England. The red cross which he wore on his shield has become part of our English flags; and the rose of England reminds us how, one spring day long ago, Saint George was found under a rose bush.

ST. GEORGE AND THE DRAGON

LONG ago, in the land of Egypt, there lived a terrible dragon. It had a body like a crocodile's, covered with brazen scales. Its four feet were armed with sharp claws and in its long tail it carried a deadly sting. The dragon could fly, for on its back grew two huge wings, like sails. Its eyes burned like hot coals and it breathed out fire and smoke.

Each day the people of the land had to send a young maiden to feed the wicked dragon, or it would burn up their houses and eat them and their animals. At last there was only one young maiden left in all the land, and she was the beautiful Princess Sabia, the only daughter of the king.

However, princess or no, Sabia had to take her turn like all the other poor girls who had gone before her. So as the day dawned the princess sadly bade farewell to

the king, her father, and set out alone to the seashore. When she reached the spot where the dragon came to fetch his daily meal, she sat down and wept bitterly.

Now it chanced that a brave young Red Cross Knight came by that way. He wore a suit of shining armour and a helmet on his head. He carried a long lance, a magic sword and a white shield on which was a blood-red cross. He rode on a fine white horse. As she heard the sound of horse's hoofs the princess started up.

"Flee! Flee from this place, Sir Knight!" she cried. "Leave me alone to die. For no man can slay the cruel dragon that comes to kill me."

"God forbid that I should flee from any enemy," he replied.

As they spoke the sky was darkened and the dragon came hurtling through the air towards them. Seeing the knight, it let out a cry like thunder and swooped down upon him. Then a most terrible fight began, so awful that the earth shook, and the noise of it was heard for miles around. Drawing back a little, the knight drove his lance at the dragon with such force that it shivered into a thousand pieces. The monster roared with rage and pain. It coiled its long tail round the horse's legs, so that the knight was thrown to the ground.

Then the dragon reared itself up and came towards the young man to make an end of him. But, quick as lightning, the knight drew his magic sword and drove it under the monster's wing till the ugly black blood ran out and stained the ground. So deep was the wound that the dragon trembled and was still. The knight waved his sword aloft and cut off the dragon's head at one blow.

He lifted the princess on his horse and brought her back to her father, who was overjoyed to see his daughter again. The brave Red Cross Knight married the lovely Sabia, and for his goodness and gentleness afterwards came to be known as Saint George, the patron saint of England.

A PLAY

THE EMPIRE FRUIT SHOP

THIS is a very simple play for a class of young children. The 19 Fruits each speak only once, and in order as they sit, if arranged as shown below:—

GRAPES	APPLES	ORANGES
1 2	1 2	1 2
3	3	3
PEACHES	BANANAS	PEARS
1 2	1 2	1 2
3	3	3 4

Beginning at the left-hand end of the back row, *Grape 1* speaks first and the children then speak in order along the back row. After the last child in the back row (*Pear 2*) has spoken, the child at the left hand end of the front row (*Grape 3*) speaks, and the children then speak in order along the front row, *Pear 4* being the last to speak.

(If fewer actors are required, the number of Fruits can be reduced to 12 by leaving out the front row and letting each Fruit 1 of the back row also speak the part of Fruit 3.)

At first each child may copy her words on a piece of card and read them off when her turn comes, until she is familiar with them.

The *Customer* and *Greengrocer* hold a short and simple dialogue. Very little gesture is necessary and there is no moving about on the stage till the end of the play. Suggestions for scenery and costumes are given in the *Notes* at the end of the play.

People in the Play.—Nineteen Fruits:—
GRAPES 1, 2 and 3. APPLES 1, 2 and 3.
ORANGES 1, 2 and 3. PEACHES 1, 2 and 3.
BANANAS 1, 2 and 3. PEARS 1, 2, 3 and 4.

Two Humans:—The GREENGROCER, the CUSTOMER.

Scene.—Inside a fruiterer's shop. The back row of Fruits sit on forms and the front row on low stools or on the floor.

Grape 1. Ugh, how cold it is! The sun in this country seems hardly warm.

Grape 2. I find it very cold too. I wish I were at home in our own country of Australia.

Apple 1. We must be neighbours, then. We Apples grew in New Zealand, which is next door to Australia.

Apple 2. How delightful to meet one's own countrymen!

Orange 1. We Oranges come from South Africa.

Orange 2. That is part of the British Empire, too.

Peach 1. And we Peaches are your countrymen as well. We grew in Canada.

Peach 2. Canada is in North America you know. They grow plenty of fruit of all kinds there.

Banana 1. We Bananas lived not far from you. We are from the island of Jamaica.

Banana 2. Then we are all part of the British Empire. There ought to be someone here from England to make the Empire complete.

Pear 1. We Pears are English. But we felt shy to speak before such travellers as you are.

Pear 2. We are not so wise as you. We have spent all our lives in a Devonshire orchard, you know.

Grape 3. This is fine! Now we are complete. Here are friends met together from Canada, Australia, New Zealand, South Africa, Jamaica and England.

Apple 3. How kind of the Greengrocer to put us all together. One feels so much happier among friends.

Orange 3. Why, don't you know? This Greengrocer sells only British goods.

Peach 3. You Pears need not feel shy, for you are the luckiest of all. I would rather grow in England than anywhere else in the world.

Banana 3. Let us give three cheers for the English Pears! Hip! Hip!

All except Pears. Hurrah!

Pear 3. Thank you very much. You are all most kind. I had no idea we were at all important.

Pear 4. Hush! Here comes the Greengrocer with a Customer.

[*Greengrocer and Customer come in.*]

Customer. Good morning, Greengrocer. I want some fruit, but it must be British.

Greengrocer. I sell only British fruit, madam.

Customer. Then will you please pack me up a small bunch of grapes (*Greengrocer pushes off Grapes from the form*), three New Zealand apples (*Greengrocer pushes off Apples*), three oranges (*Greengrocer pushes off Oranges*), three peaches (*Greengrocer pushes off Peaches*), and three bananas (*Greengrocer pushes off Bananas*). And, let me see, what lovely pears you have! Are they English?

Greengrocer. Yes, Madam. They are fine English William pears.

Customer. I will have four of them. And I will take all the fruit with me now.

Greengrocer. Certainly, madam.

[*Greengrocer pushes the Fruits into a line. Customer goes out and the Fruits file out after her.*]

Greengrocer. All my shop is emptied at once! That is the best of selling Empire Fruit.

Kate Lay.

SUGGESTIONS FOR A FULL PRODUCTION OF "THE EMPIRE FRUIT SHOP"

Scenery and furniture.—A plain backcloth or curtain is all that is required for this

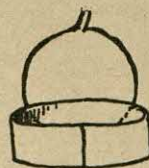
play. Six forms arranged in a semi-circle with a low stool in front of each are needed for the Fruits to sit on. The Greengrocer with the Customer enter by the left wing, and all go out by the same way.

Costumes.—The *Customer* may be a child dressed in a bonnet and shawl and carrying a basket, as suggested for Mrs. Biggs in *The Vegetable Pie* on page 956.

The *Greengrocer* wears an apron.

The *Fruits* all wear bib-labels bearing their names, "Grape 1," "Grape 2," etc., the making of which is described on page 40. In addition the Fruits may wear paper hats, the making of which is shown in the illustrations below.

The headdress for an *Apple* is made from a strip of stiff green paper 19 in. by 2½ in. Try the length on the child's head before sewing or pasting it into a band. On yellow paper draw a circle 6 in. in diameter. Within it draw the apple, and paint it with poster colours, making the stem green and part of the apple red. Cut out the shape of the apple and paste it to the front of the green band. Headdresses for the *Peaches*, *Oranges* and *Pears* are made in the same way.

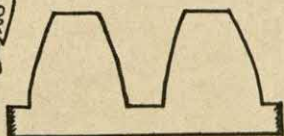


make up strip of stiff
green paper, 19 in. x 2½ in.
into band. paste circle, 6 in.,
(painted to represent apple) in
front.

APPLE HEADDRESS.

The headdress for a *Grape* is made from stiff cream or white paper, 19 in. long and 7 in. high, shaped as shown in the sketch. The grapes are drawn on mauve paper, cut out and pasted to the back and front of the

band, or they may be drawn on the band itself and coloured with poster paint. Colour the stalks green or brown. Now try the band on the child's head and paste or sew the ends together.



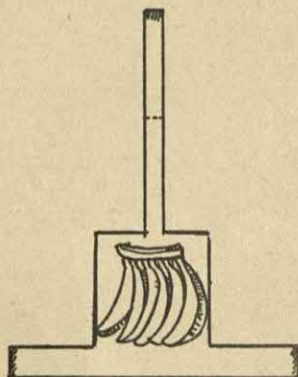
19 in. long 7 in. high.

paint grapes on headress & paste two shaded ends together

GRAPE HEADDRESS

The headdress for a *Banana* is made from stiff paper, preferably of some dark colour—black, brown or blue—in order to show up the pale bananas. The band is 19 in. long, made in one piece with an 8 in. square in front for the bananas and a long strip

rising from this (see sketch), which is folded back to support the front. Draw and cut out the bananas from yellow paper and paste them on the square. Try the band on the child's head, then paste or sew it together. Bend the narrow strip as shown and paste it to the seam of the band.



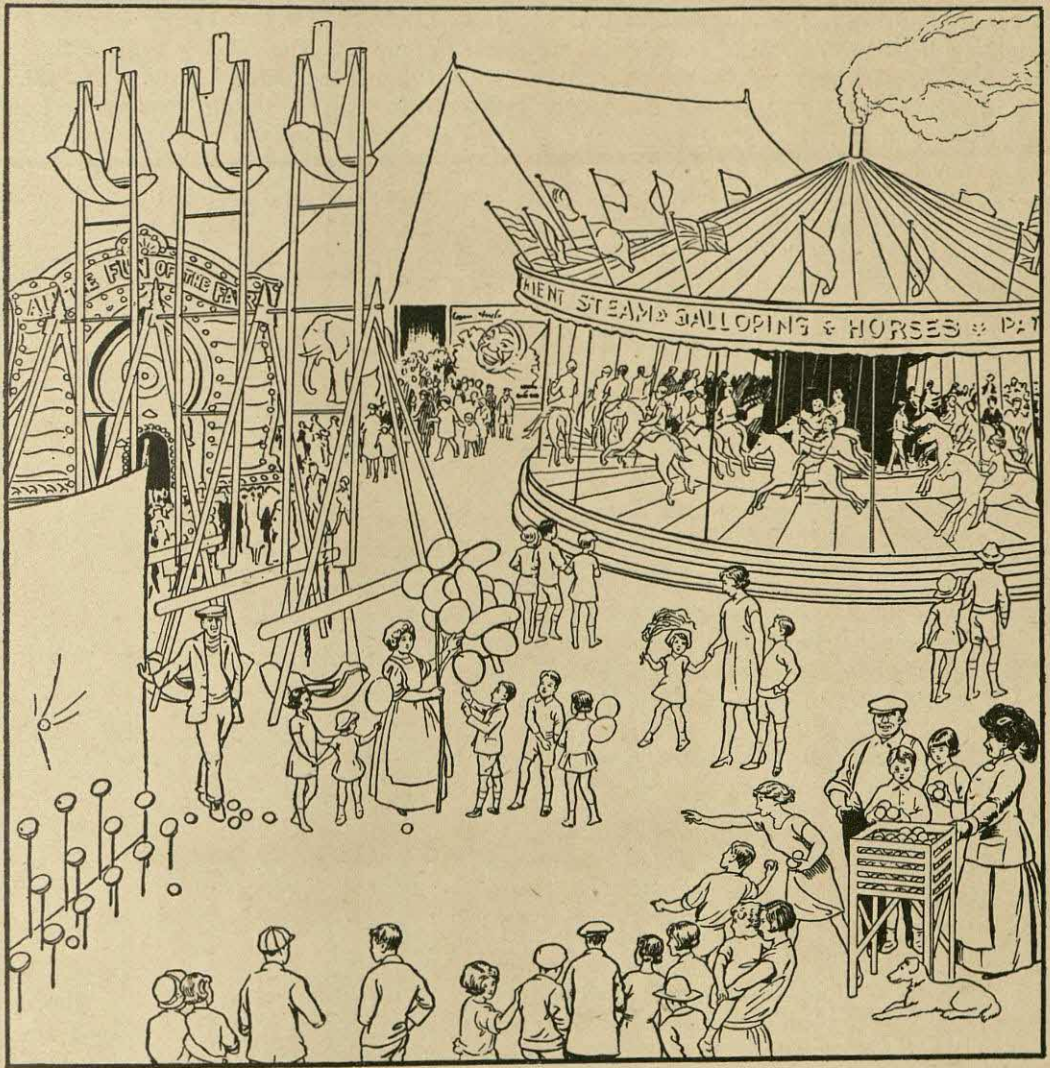
cut stiff paper as above. paint on bananas. paste head band together. bend long strip & paste on band.

BANANA HEADDRESS

XLIII. THE FAIR

Description of Picture No. 58.—In this lively scene we see all the fun of the fair. On the left is a stall of coconut shies. The coconuts are placed on metal stands against a canvas backing. At some distance stands a basket of balls presided over by a woman in a be-feathered hat. A boy and a girl are throwing, and two children stand holding their balls awaiting their turns. A number of spectators are standing by.

Near the coconut shies stands a woman selling coloured balloons attached to a long pole. Behind her can be seen the swings, and behind them is an illuminated entrance. The circus tent stands at the background of the picture, recognisable by the posters of an elephant and a clown. A straggling queue of people is passing into the tent. On the right of the picture is an old-fashioned steam roundabout in full swing, with children sitting astride on painted horses.



THE FAIR.

Drawing in Outline of Picture No. 58 in the Portfolio

LANGUAGE AND SPEECH TRAINING

Conversation on Picture No. 58.—The children should freely describe and discuss the picture:—1. Find the coconut shies. How many coconuts can you see? 2. Find the woman selling balloons. 3. Name three colours in the balloons. 4. Find the swings.

How many swinging boats can you see? 5. Find the tent where the circus is held. What is the name of the animal shown by the doorway? 6. Find the roundabout. On what are the children riding? 7. Name any other things found at a fair,

Flash Cards.—The following sentences might be written on strips of card:—

1. A fair is a jolly place.
Boys and girls like a fair.
They buy things at a fair.
They play games at a fair.
2. Some boys and girls go on the roundabout.
An engine turns the roundabout.
There is an organ in the roundabout.
It plays loud music.
3. Some boys and girls like the swings.
They swing up and down.
They go very high.
4. Do you like coconuts?
Would you like a coconut shy at school?
What would you pay for a balloon?
What colour balloon would you choose?

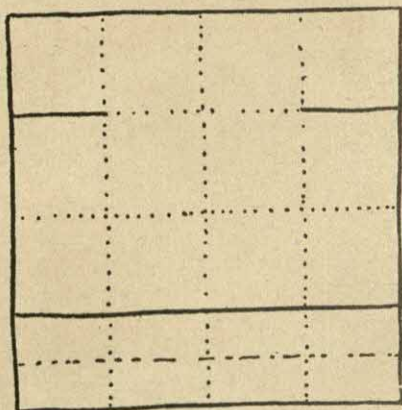
Choose the right word.—Write the following on the blackboard or on cards and let the children rewrite the sentences, choosing the right word to complete each sentence by reference to *Picture No. 58*:—

1. The fair is held in a (*park, garden, field*).
2. The gipsies put up their (*houses, tents, sheds*).
3. The big roundabout has (*horses, donkeys, goats*) that go up and down.
4. There are some big swings like (*tables, boats, cupboards*).
5. Children throw (*pennies, sticks, balls*) at the coconuts.
6. There is a (*circus, concert*) in the big tent.

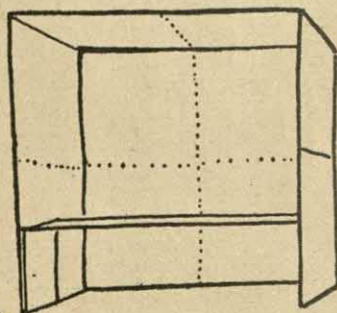
Articulation.—Such sentences as the following afford useful practice in articulation:—

1. Ronny roared as the roundabout rushed round.
2. Silly Sam spent six shillings on swings.
3. Billy Brown bought a big blue balloon,

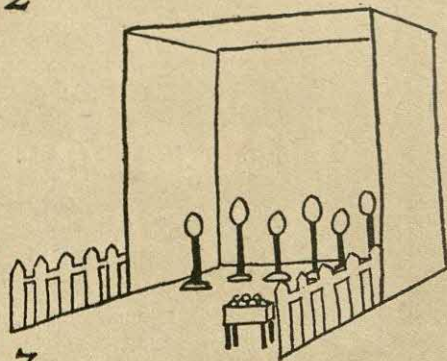
Co-operative group model—fair.—An interesting group model of a fair can be made without much difficulty. To make a *stall* take a 6-in. square of stiff paper, and fold it to form 16 squares. Cut off one row of 4 squares. Make two cuts in the sides as shown in 1, fold and fasten the sides and roof together. Fold the odd strip in half



1



2

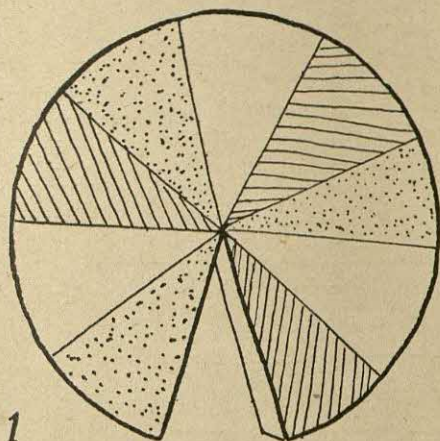


3

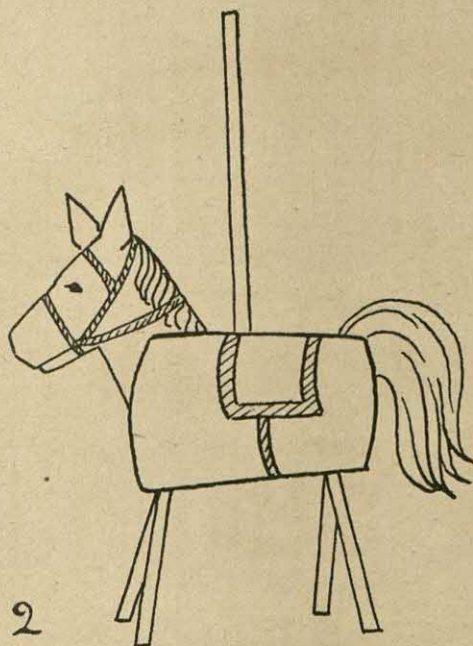
lengthways and fasten it in to form a counter, 2.

Children often manage these fastenings better with small pins than paste, and pins hold together longer. Plasticine can be used for sticks of rock, sweets and ginger snaps.

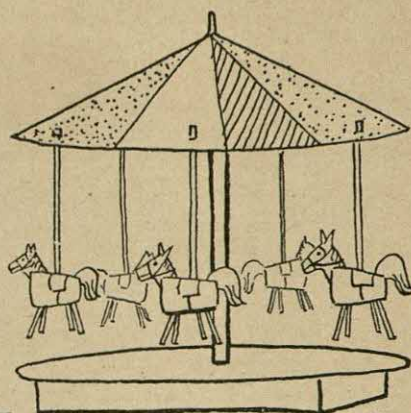
Coconut shies are made like stalls but without a counter, and with the addition



1



2



3

of a paper fence. Coconuts can be made of plasticine stuck on small sticks inserted in plasticine bases, 3. The box for the balls is a match-box tray mounted on stick legs, and the balls are of plasticine, see page 1430.

The roundabout.—A box which has held reels of "Sylko" makes a good foundation for a roundabout. Cut a circle of cardboard large enough to cover the box, and poke a skewer through both card and box to form the centre post of the roundabout.

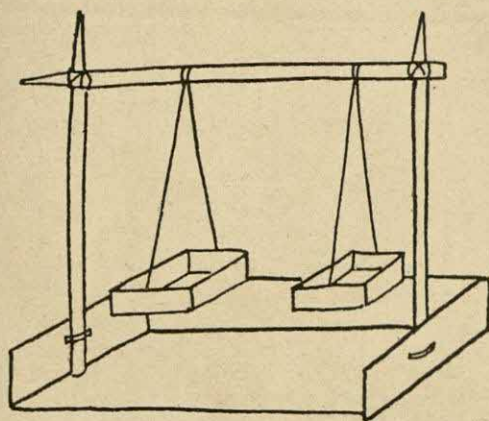
Take another circle of card the same size, cut out a small segment, and glue the cut edges together to form a sloping roof, 1. Paint this in stripes of bright colours and fix it to the top of the skewer.

Small corks form the bodies of the "horses" which can have cardboard or paper heads and tails, coloured and cut out, and fixed into slots in the corks. Short sticks can be poked into the corks for legs, and long sticks or wire can be used to attach the horses to the roof, 2. Dabs of plasticine will prevent the sticks from falling out of the roof. Plasticine "children" can ride these "horses."

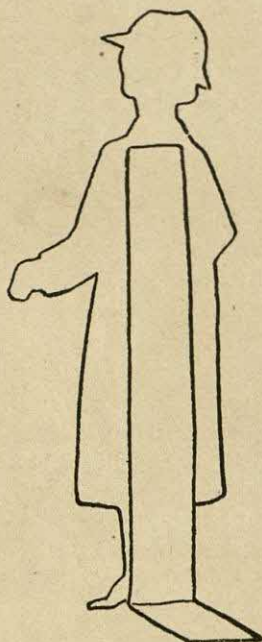
A *houp-la* stall can be made like the base of the roundabout. Hoops and prizes can be made in plasticine.

Swings.—For the swings take a "Sylko" box without a lid and remove one long side. Now fasten a skewer into the centre of each short side and another across the top; or

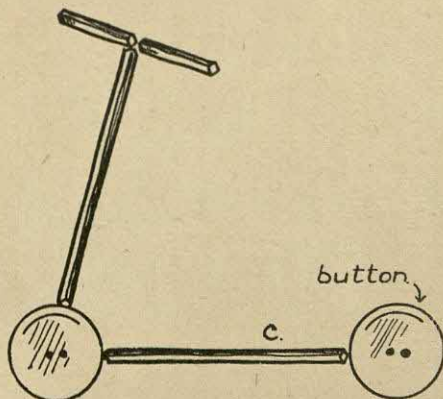
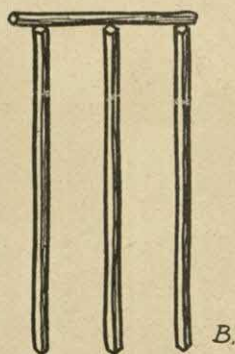
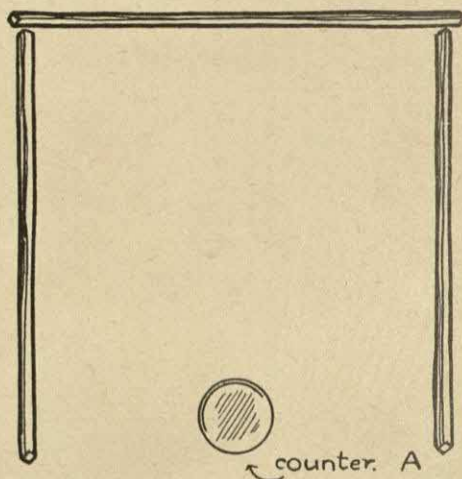
use a long strip of card bent into three. Match-box trays form the swings, which are suspended with thread or raffia.



People.—People for the fair can be made of plasticine and sticks, or they can be cut out of a fashion book, coloured and stuck on to a strip of card $\frac{1}{2}$ in. wide and long enough to bend back at the bottom to form a stand.

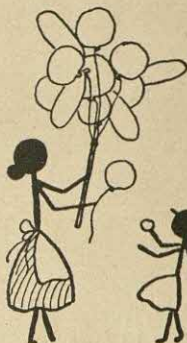
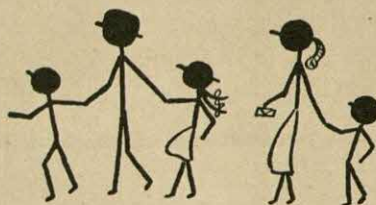


Stick laying—games.—With sticks of different lengths the Fives can make outline pictures of goal posts (A); cricket stumps (B); and a scooter (C).



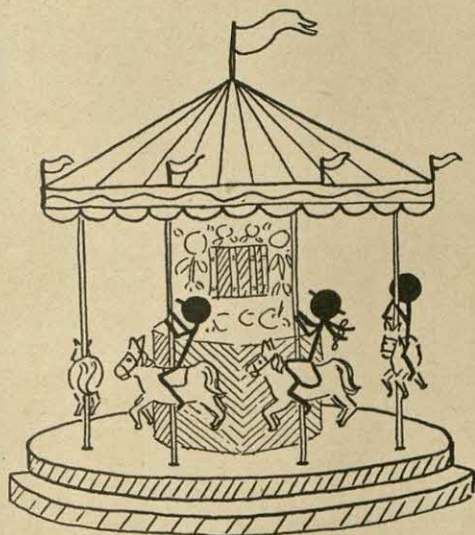
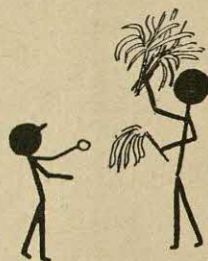
The Peg Family visit the Fair. I.

Jim and Jane take
the children
to the Fair.



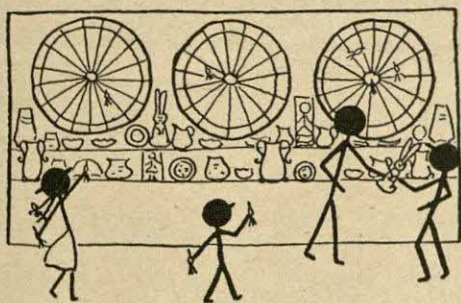
Dot buys a balloon for
a penny

Dick buys a teaser to
tickle Jim and Jane.



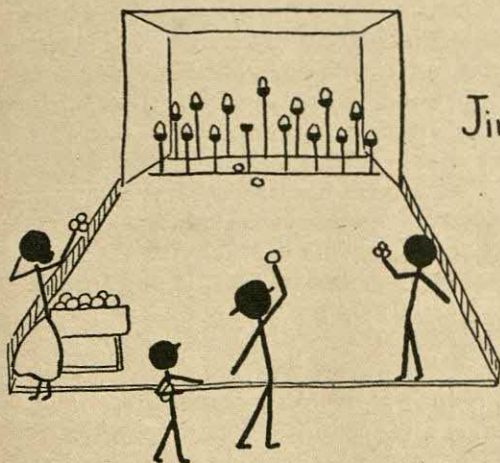
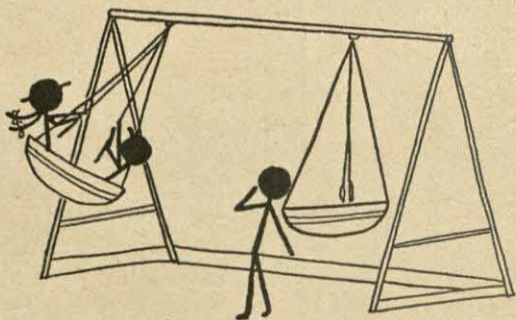
Dick, Dot and Peter
go for a ride on
the round-abouts.

A Visit to the Fair II.



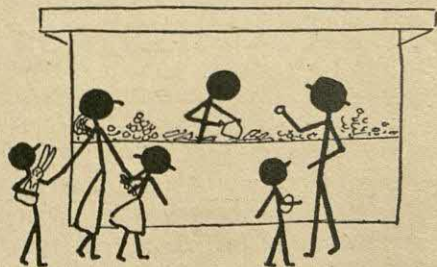
The children throw darts
Dick wins a big
pink rabbit.

Dot and Dick go
up in the
swing-boats.



Jim throws at the coconuts.
He knocks one down
for Peter.

Jim buys some mint
rock to take home to
Mother.



STORIES TO READ OR TELL

WIDE-AWAKE WOOD

DONALD and Daisy were busily counting out their money. They had emptied their money boxes, and spread the contents all over the nursery table. They *must* know how much money they had, because to-morrow they were going to the fair.

Donald and Daisy were twins, and as the fair always came the day before their birthday, they were allowed to go as a birthday treat, and spend whatever they had managed to save in their money boxes.

So there they were, adding up their stores. Daisy had a shilling, a sixpence, two threepenny bits, five pennies, seven halfpennies and a farthing. "Two and eightpence halfpenny," she said as she put the farthing back in the box for luck. "What have you got, Donald?"

"Three sixpences, four threepenny bits, seven pennies, three halfpennies and a sixpence with a hole in it. That's three and twopence halfpenny, because it's no good counting the sixpence with a hole in it—but I'll take it with me just for luck."

The next afternoon was fine and sunny, so they put on their coats and hats, took their money, Daisy's in her purse and Donald's in his pocket, and then set off for the fair. This used to be held in the streets in the middle of the town, but now there was so much traffic that it was held in a large meadow not far from the twins' house.

They were greatly excited about it, especially as mummy had decided that they were old enough this year to go to the fair by themselves. "But don't get into any mischief, dears," she said, as they went off.

They could hear the sounds of the fair long before they came in sight of it; there

was the music of the roundabouts, with the toot of the whistle every time the engine started up; the crack-crack of the guns from the shooting gallery; the sound of rattles and a man's voice shouting from the coconut shy; and laughter and shrieks from the crowds of people.

Soon they came in sight of it all and began planning what they would do first.

"Look!" said Daisy, "there's the same old woman with the balloons."

"And they've painted up the animals on the roundabouts!" said Donald. "I'm going to ride on a giraffe."

So they each bought a coloured balloon, and then, as the roundabouts stopped, they decided to have a ride first and explore the fair afterwards. Donald managed to find a giraffe and Daisy clambered up on to an enormous chicken. "I've never seen real chickens this size," she said, with a laugh, as they rode round and round, up and down. They got exciting glimpses all over the fair as they rode, so they stayed on for another turn, and then jumped down to join in the rest of the fun.

They bought some gingerbread and some mint rock and tried their luck at houp-la, but they couldn't win anything. Donald tried to get a coconut, but he said that they must have been glued on!

At the dart stall, Daisy won a pink rabbit with long blue ears, and Donald won a goldfish in a tiny glass globe by throwing a celluloid ball into it. Then they had a ride in the swing-boats while the swing-boat man held their treasures.

Soon they had seen all there was to be seen and they had spent all their money. They were just thinking of going home when they noticed a little stall, right away at the end, that they had not noticed before. It was a queer little stall, all green and yellow

stripes, and there was such a dear little old lady sitting in it behind piles of most delicious-looking sweets.

"Doesn't she look exactly like a fairy godmother?" whispered Daisy.

"Would you like to try some of my home-made goodies, my dears?" said the old lady with a smile.

"We should, very much," said Donald, "but I'm afraid we've spent all our money."

"Not quite all, have you, my dears?" said the old lady with a twinkle in her eye.

Donald looked at Daisy, and Daisy looked at Donald. How could the old lady know about the sixpence with the hole in it, unless she *was* a fairy?

"Well, I *have* got a sixpence left," said Donald, "but it has a hole in it and I brought it out only for luck."

"I will give you both some sweets for that if you wish," said the old lady. "I like sixpences with holes in them."

So Donald passed over his sixpence, and the old lady gave them each a bag of sweets. They thanked her and turned to go home, tired and happy after their exciting afternoon, and they found the old lady's sweets just as delicious as they looked.

Later that evening, after they had shown off their treasures and told mummy all about the fair, they sat down by the nursery fire to have a little read before going to bed. They had each saved one of the old lady's sweets to eat while they were reading, and now they went to get them out of their coat pockets.

"I say, Daisy," said Donald, "there are some words on mine!"

"And on mine too!" said Daisy, greatly excited. "Let's see what they say."

So they carried the sweets to the window and, by twisting them this way and that, they managed to read the message, which was the same on each sweet—"Eat me at five minutes to seven."

They looked at each other and then at the clock. It was exactly five minutes to seven! So they popped the sweets into their mouths and waited to see what would

happen. What *did* happen was that nurse came and called them to go to bed.

"Just a joke of the old lady's," said Donald; and soon they were tucked up in their beds still sucking the last of the sweets.

"Good night!" said nurse, switching off the light as she left the room.

"Good night, nurse!" called the twins; and soon there was silence in the room, except for the ticking of the nursery clock. The moon peeped in through the window and seemed to wink at the two children.

Donald and Daisy were just dropping off to sleep, when they heard a little tap at the window, and when they looked there was the little old lady from the fair, grown very much smaller, standing on the window ledge. She tapped again, and beckoned them to open the window; so Donald tiptoed softly across the room and let her in.

"Aha! my dears," she said, when once inside, "you little thought you'd see me again so soon, did you? I've come to take you for a ride on my broomstick."

And sure enough, there was a broomstick waiting outside the window. "But it's much too small for us to ride on," thought Donald and Daisy; and indeed the old lady was no bigger than one of Daisy's little dolls.

"We'll soon alter that," said the fairy. She seemed to know just what they were thinking.

She took them each by the hand and they felt themselves shrinking, till soon they were only as tall as the old lady herself. Then she whisked them through the window and on to the broomstick before they could say a word.

"Hold tight, my dears!" she said to the twins, and giving the broomstick a gentle tap, "Wide-awake wood" she cried, and turned the stick in the direction of the river.

The children found it very pleasant to ride through the air in the moonlight, over houses and trees and fields, past the fair ground and across the river. Soon they came in sight of a big wood, and after flying over the trees for a while, the broomstick gently

floated down into a large cleared space among the trees.

"Here we are, my dears, in Wide-awake Wood! Now run along and enjoy yourselves," said the old lady.

They looked round astonished to find themselves in the very middle of a fair; but such a strange fair it was! The roundabouts were big butterflies and dragon flies, hanging from a very large mushroom, and the music was provided by half a dozen grasshoppers who sat on the top of the mushroom.

The "coconuts" were acorns set up in their cups, and the balls were small round seeds.

Instead of darts there were thorns, with a tuft of tiny feathers fastened on the end; and for prizes there were lovely coloured shells, necklaces of dewdrops and little wishing caps made of foxglove flowers.

There were lots of stalls with all kinds of delightful things to eat and to drink;—honey toffee, candy made of crushed flower petals, and acorn cups filled with most delicious drinks.

There were throngs of elves and fairies wandering about, sampling all the delights of the fair; and, strangest thing of all, there was nothing to pay!

When they had grown a little accustomed to their new surroundings, Donald and Daisy ventured among the crowd of elves and fairies, who treated them as if they were old friends. Soon they found themselves entering into all the fun; they rode on the butterfly roundabouts; sampled the fairy sweetmeats; and this time Donald found the coconuts were not glued on, for he managed to knock three out of their cups, before one of the elves came up and asked for his balls. They were all very friendly and took it in turns to try their luck at the various games.

How long they had been in the elfin fair they did not know, but suddenly they heard the loud hoot of an owl, and immediately all the elves, and the whole of the fair vanished! Donald and Daisy were left

alone in the empty clearing. They were beginning to wonder how they would get home, when the little old lady appeared beside them.

"I hope you've enjoyed yourselves, my dears," she said. Before they had time to thank her, she touched their hands and they found themselves back in their own beds.

Now they can't decide whether it was all a dream; for no one else seems to have met the old lady at the fair, and no one knows where to look for Wide-awake Wood.

BUMPETY-THUMPETY

"MY dear!" cried Mrs. Elephant, as she was tying her cap-string previous to going to bed. But Mr. Elephant was asleep already, and did not answer.

"My dear!" shouted Mrs. Elephant, louder than before. But there was no answer, save a loud snore.

"MY DEAR!" screamed Mrs. Elephant, vigorously shaking Mr. Elephant who was sleeping peacefully.

"Well, what is it?" asked Mr. Elephant in a sleepy voice.

"Have you forgotten that to-morrow is darling little Bumpety-Thumpety's second birthday?"

"Oh, indeed!" responded Father Elephant, as sleepily as before. "Well, he shall have a stick of peppermint for a treat to-morrow, but let us go to sleep now, for I am quite tired out."

"You lazy unkind father!" exclaimed Mrs. Elephant, getting into a temper and twisting her night-cap strings into an awkward knot in consequence. "Wake up, do! Why, here is the darling little Bumpety-Thumpety going to have a birthday, and you care no more about it than a hippopotamus cares for pictures!"

"Well, well!" groaned Father Elephant; "did not I say that the little dear should

have a stick of peppermint? What more do you want?"

"A stick of peppermint, indeed!" exclaimed Mother Elephant in a contemptuous tone. "One would think that he was a common person's child—a young rhinoceros, or what not—instead of one of the gentry. No; Mr. Elephant, I mean to have a grand affair, and you must just send the long-legged hare the first thing in the morning to summon all the animals to a great gathering for SPORTS AND PASTIMES in honour of our beloved child, Bumpety-Thumpety."

"Very well," answered Father Elephant, "so be it; only let us go to sleep now. We can arrange about the sports and pastimes to-morrow."

So the next morning, before the dew was off the grass, the long-legged hare went the round of all the animals, and invited them to meet directly after breakfast in Mr. and Mrs. Elephant's grounds to talk over the plan of the sports and pastimes.

Bumpety-Thumpety was in high glee to think what a grand birthday he was going to have. He was a very frisky young elephant; and as he was a fine child for his age, I should certainly not have cared to get my toes in the way as he went gaily dancing about his mamma's garden while he waited for the other animals to arrive.

They came in due time, and then the arrangements began. Oh, such a talk and hubbub as there was! If the animals in Noah's Ark had quarrelled as much as these animals, it would have been a terrible thing for Noah and his family! Everybody wanted his own way. You see, it began in this way—

Father Elephant declared that he couldn't possibly afford to give more than one prize. Business had been bad of late, he said; and if they wanted to run races and the like, they must run them for love. He would give one prize cup, and that was all. Well, the monkeys declared that the prize ought to be for climbing, and the kangaroos

declared that it ought to be for leaping, and the moles that it ought to be for burrowing, and the whale that it ought to be for swimming and diving—and so things did not seem to make any progress at all. At last Mr. Fox climbed on to a barrel, and made the following speech:—

"Ladies and Gentlemen,—As you are well aware, I do not mind in the least what you do. I am no swimmer, I cannot climb, nor am I any match for Cousin Kangaroo in leaping, nor for dear old Daddy Mole in burrowing. But oh, my dearly beloved friends, I cannot bear to see you quarrel" (here the fox pretended to cry and took out his pocket handkerchief and wiped his eyes) "so I very humbly suggest that we had better give the prize cup for that race in which all are equal—the Sack Race."

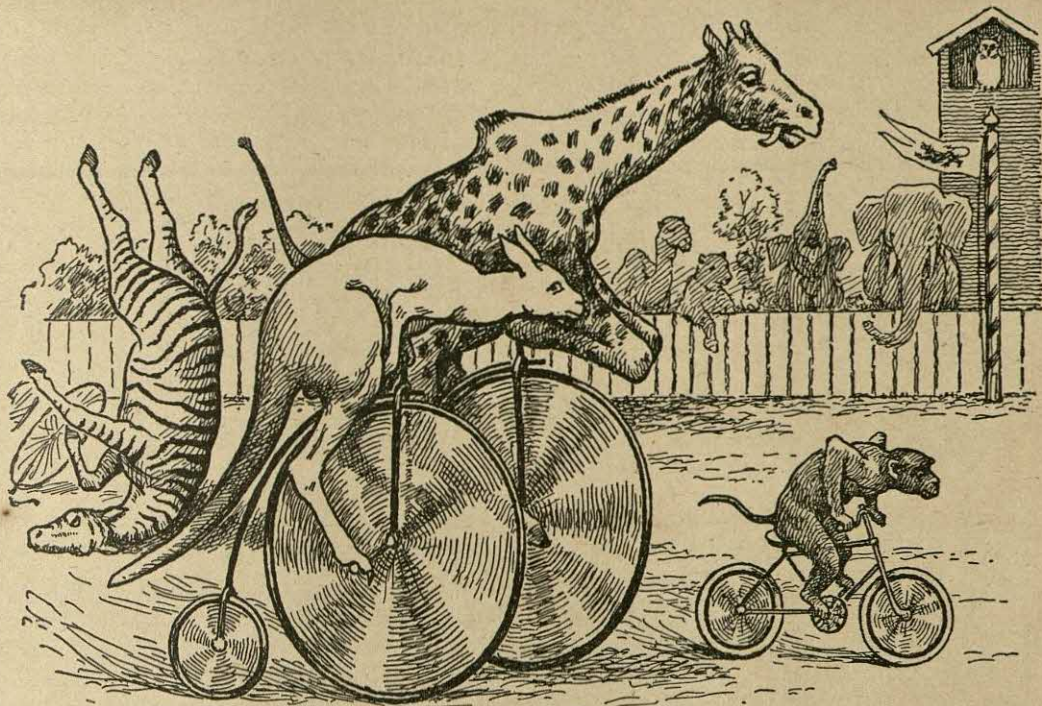
The animals were all silent for several minutes after this speech. Most of them were very much affected. The crocodile, in particular, wept copiously.

The hyæna, in fact, was the only person present who was not moved to tears. He laughed, and they all turned him out. "The hyæna always was a vulgar fellow," they said.

Well, it was finally arranged as Mr. Fox had proposed.

They were to have all kinds of races for love of it, and were to end up with a sack race, the winner in which was to have the prize cup. The sports were to begin at three; so all the animals hurried home to make themselves spruce for the grand occasion. Mr. and Mrs. Elephant in particular, being host and hostess, took special pains to wash themselves well, and Mrs. Elephant squirted water over the darling Bumpety-Thumpety till not a speck of dust remained.

At three o'clock precisely Mr. and Mrs. Elephant, with their beloved child Bumpety-Thumpety, took up their positions near the winning post to watch the races. Bumpety-Thumpety was much excited, and would gladly have taken part in all the races



THE MOST EXCITING WAS THE BICYCLE RACE

himself. But his mamma would not allow this, for fear of his getting hurt.

"Let the common animals run the races, my dear," she said; "it is our business to look on and to applaud."

So Bumpety-Thumpety had to content himself with waving his trunk and stamping a good deal with his clumsy little feet by way of expressing his approval.

There were all kinds of sports: running, leaping, climbing, swimming, vaulting, and what not. But the most exciting was the bicycle race. The giraffe and the kangaroo, being long-legged animals, were on high machines, and it was a neck-to-neck race between them. The zebra was well up with them till near the end, when unfortunately, he came against a tree stump and went head-over-heels. But the monkey proved the winner, after all, for he came rushing along at the finish on a "safety," and steered so well with his clever little

hands, that he beat the long-legged animals altogether.

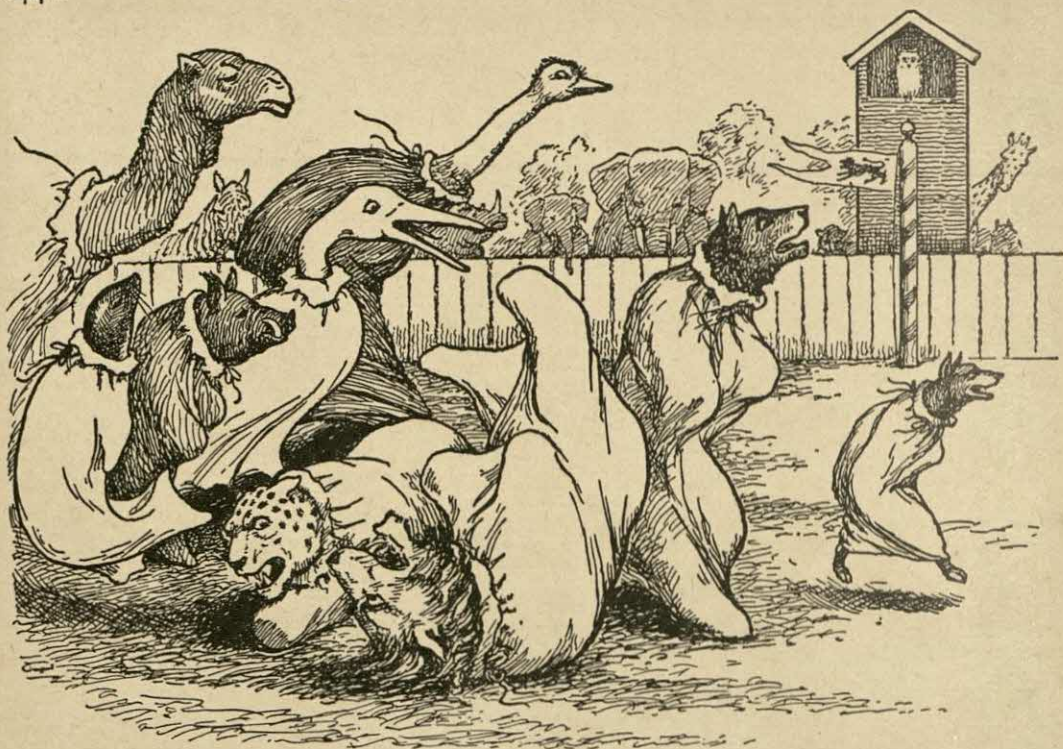
And where was Mr. Fox all this time? Why, the sly fellow was saving himself up for the prize. When they asked him to take part in the races,

"No, my dear comrades," said he, "I will not deprive you of the glory. I love to look on and see how well you are all acquitting yourselves. It gives me far more pleasure, I can assure you, than winning any number of races myself."

The animals all thought this was exceedingly thoughtful of the fox.

"How noble!" exclaimed the lion; "now I cannot help taking part in a trial of strength when I am challenged!"

"Yes," remarked the stag, "how truly touching! For my part, you have but to cry 'Off!' and my heels go of themselves. I *could* not sit still like our dear friend the fox."



THE SACK RACE

And in the same way all the animals declared that the fox was the very best of beasts. Only the hyæna, when he overheard what the fox said, could not help laughing. But the rest of the animals cried "Shame!" and declared that the hyæna always was an ill-bred creature.

So at last, the other races being all over, the time came for the sack race to be run. Then all on a sudden the fox jumped up and said that, after all, he did not like to end the day without taking some share in the sports.

"I will run just this one race," said he, "to show honour to our hosts the elephants, and to their sweet child Bumpety-Thumpety. Just this one race will I run for the sake of fellowship, my dearly beloved comrades!"

And all the animals remarked what a good heart that showed.

So Mr. Elephant provided the guests

with sacks, and they all got inside, and Mrs. Elephant tied them round the necks. They brought a sack for Mr. Fox too, but Mr. Fox said he preferred his own sack, and had brought it with him.

The prize cup was placed upon a stand, within sight of all the runners; and the owl consented to act as judge, and was perched in the judge's box; and the runners were all placed in line ready for the start. The animals were all tired with the previous races, excepting Mr. Fox, and he was as fresh as a May morning; which certainly was hardly fair.

But the other animals were all so good, and kind-hearted, and unsuspecting, that they never spoke of the unfairness, and were all quite content that Mr. Fox should do his best to win the prize.

Another thing which the animals did not notice, and which was still more unfair of Mr. Fox—nay downright cheating I call it

—was this: the sack which Mr. Fox had brought with him had two neat little holes in the bottom, one for each foot; and as soon as ever the race began, what should the sly fellow do but thrust a leg through each hole, and of course he could run as well as if he had no sack at all. There was the bear blundering along, and the lion tumbling over the leopard; there was the pelican panting, with his beak wide open, and the camel, and the seal, and the ostrich, and the wild boar all floundering about in their troublesome sacks, but the sly old fox hopped along, with his feet quite free, and, of course, he came in first and won the prize.

Well, that was the end of the races, and, of course, the fox received the prize, and went home covered with glory to his hole in the old castle wall.

But a little bird was perched in an oak close by while the race was being run, and he turned his head this way, and he turned his head that way, and he spied Master Fox's feet thrust through the holes in the sack; and that little bird went and told all the animals next day what he had seen, and the animals asked Mr. Fox what he had to say for himself, and he could just say nothing at all.

So the animals all decided that they would have nothing more to do with Mr. Fox, for he was not a respectable beast. And the hyæna just did laugh!

Hartley Richards.

THE SHIP ON THE SEA

ONCE upon a time all the animals lived in a great forest. They were ruled so wisely by Lion the King that they had all agreed to be good and not to harm or frighten one another.

Now Chatter the Monkey was so full of mischief that he could not help telling Long-Ears the Rabbit, stories of awful things that were going to happen. One of these stories was that some day the earth

would break open and swallow up the forest and all the animals in it. "And," he would add, "the only way to escape will be to flee as soon as you hear the earth cracking, to a great ship on the sea in which all the animals can safely sail away."

One fine morning Long-Ears the Rabbit was sleeping soundly near a Coconut Tree, dreaming of the time when the forest would be swallowed up by the earth. Just then along came Chatter the Monkey who saw Long-Ears asleep and thought to play a joke on him.

So Chatter the Monkey climbed up the Coconut Tree. Then he picked a great Coconut and dropped it on a pile of dry leaves, making a loud crackling noise that wakened Long-Ears the Rabbit, who thought that the earth had begun to break open. So he started to flee through the forest in the direction of the sea.

Soon he met Reynard the Fox, who cried out:

"Hello, Long-Ears! Why such speed?"

And Long-Ears replied:

"To the ship on the sea. The earth is breaking."

"Is there room for me?" asked Reynard the Fox.

"Yes," said he, "if you quickly flee."

So the Fox fell into line behind the Rabbit and the two fled on through the forest in the direction of the sea.

Soon they met Bruin the Bear, who cried out:

"Hello, Long-Ears! Why such speed?"

And Long-Ears replied:

"To the ship on the sea. The earth is breaking."

"Is there room for me?" asked Bruin the Bear.

"Yes," said he, "if you quickly flee."

So the Bear fell into line behind the Fox and the three fled on through the forest in the direction of the sea.

Soon they met Striped-Sides the Tiger, who cried out:

"Hello, Long-Ears! Why such speed?"

And Long-Ears replied:

"To the ship on the sea. The earth is breaking."

"Is there room for me?" asked Striped-Sides the Tiger.

"Yes," said he, "if you quickly flee."

So the Tiger fell into line behind the Bear and the four fled on through the forest in the direction of the sea.

Soon they met Fleet-Foot the Deer, who cried out:

"Hello, Long-Ears! Why such speed?"

And Long-Ears replied:

"To the ship on the sea. The earth is breaking."

"Is there room for me?" asked Fleet-Foot the Deer.

"Yes," said he, "if you quickly flee."

So the Deer fell into line behind the Tiger and the five fled on through the forest in the direction of the sea.

Soon they met Long-Trunk the Elephant, who cried out:

"Hello, Long-Ears! Why such speed?"

And Long-Ears replied:

"To the ship on the sea. The earth is breaking."

"Is there room for me?" asked Long-Trunk the Elephant.

"Perhaps so, if you quickly flee."

So the Elephant fell into line behind the Deer and the six fled through the forest in the direction of the sea.

At last they came to the edge of the forest where they met Lion the King who cried out:

"Hello, Long-Ears! Why such speed?"

"To the ship on the sea. The earth is breaking."

"Please sit down a moment, all of you," said Lion the King. "We have time enough."

So they all sat down. Then Lion the King asked:

"Now, Long-Ears, how do you know the earth is breaking?"

"Why, I heard it beginning to crack," replied Long-Ears the Rabbit. "I was asleep dreaming of how some day the earth would

break open and swallow up the forest and all the animals in it, when I was awakened by a loud noise. And sure enough I heard the earth cracking and I started to flee for the ship on the sea. And as I came along all the other animals came along with me."

"Are they all here?" asked Lion the King.

"Yes," replied Long-Ears, the Rabbit, "all but Chatter the Monkey. I have not seen him."

"Have any of you seen Chatter the Monkey?" asked Lion the King.

"No," they all replied together, "we have not seen Chatter the Monkey."

"Well," said Lion the King, "we ought not to run away and leave him to perish. Now, Long-Ears, how do you know that the earth is going to break open and swallow us all up?"

"Why, Chatter the Monkey told me so!" replied Long-Ears.

"And how do you know that there is a great ship on the sea?"

"Why, Chatter the Monkey told me about that also."

"Have any of the rest of you ever heard this story before?" asked Lion the King.

"No," they all replied together, "we never heard the story before."

"Neither did I," said Lion the King. "Now, Long-Ears, will you ride on my back while I find Chatter the Monkey? And we will see if the earth is really breaking."

So Long-Ears the Rabbit leaped upon the broad back of Lion the King who carried him swiftly to the Coconut Tree. And there they found Chatter the Monkey asleep upon the fallen leaves. Lion the King woke him quickly and asked:

"Who told you that the earth is going to break open and swallow us all up?"

And Chatter the Monkey, all of a tremble, replied:

"No one told me so, O King."

"Then why did you tell the story to Long-Ears the Rabbit?" asked Lion the King.

"Because I was full of mischief, O King, and I loved to see him tremble as I told the story."

"And who told you of the ship on the sea?" asked Lion the King.

"No one told me of it, O King."

"Then why did you tell this story to Long-Ears the Rabbit?" asked Lion the King.

"Because I loved to see his eyes light up with hope, O King."

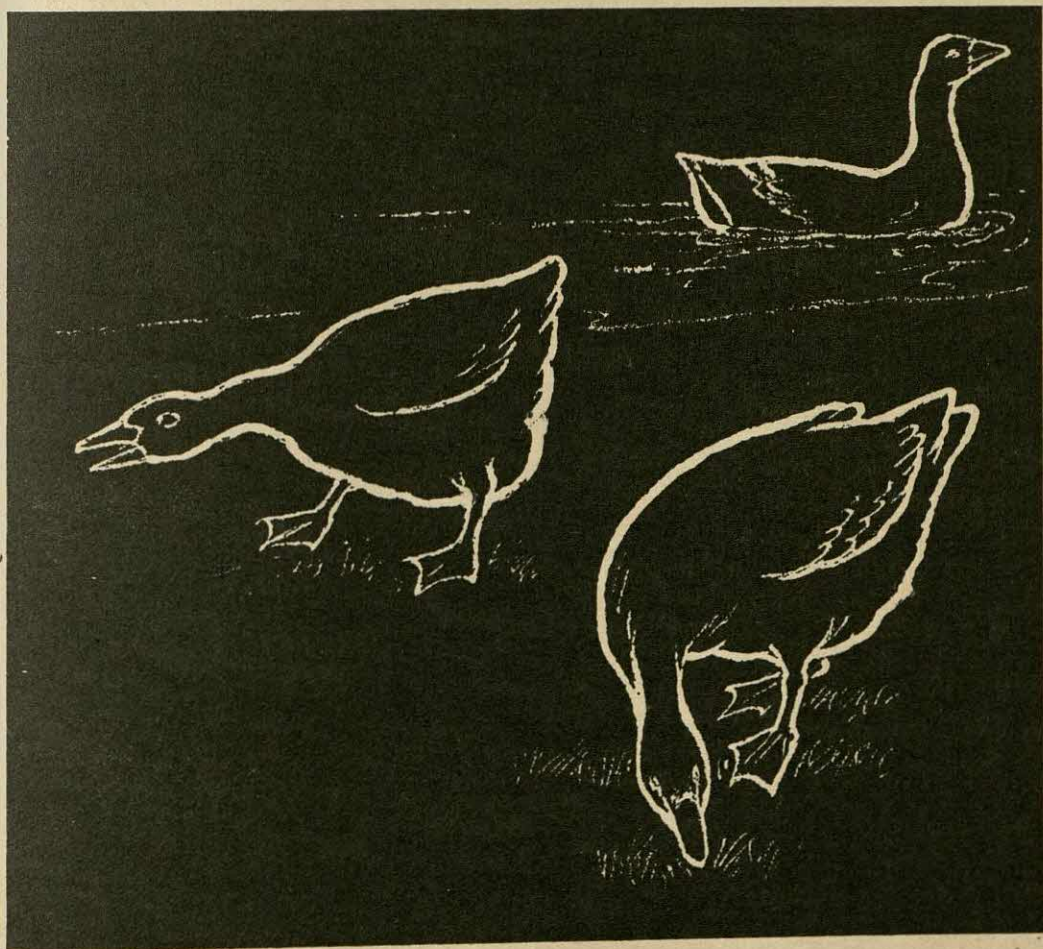
"You are too full of mischief, Chatter," said Lion the King. "You have caused

much trouble by your foolish stories. Hereafter you must stay in the tree-tops where you cannot whisper falsehoods to frighten Long-Ears."

So Lion the King carried Long-Ears the Rabbit back to all the other animals and told them to go their ways in peace.

But Chatter the Monkey thereafter lived in the tree-tops and whenever he ventured on the ground he seemed to fear that Lion the King would see him.

Margaret and Clarence Weed.



HOW TO DRAW GEESSE

MUSIC IN THE INFANT SCHOOL

By HARRY L. WILLIS, ROSALIND M. FOSTER, CHARLES B. THOMPSON, AND
EDWIN C. ROSE.

SECTION I.—VOICE TRAINING

"Since singing is so good a thing
I wish all men would learn to sing."

W. Byrd.

Introduction.—Singing is the child's introduction to music. The majority of children have learnt nursery rhymes and jingles before they come to school.

It is often said that singing is as natural as speaking, and that consequently voices do not require training. But good speech is definitely the result of good training, hence the necessity for the cultivation and development of the voice.

In the early stages there should be no formal lessons in voice training, but a few minutes at the commencement of every music lesson should be devoted to breathing and voice training exercises, followed by the singing of a nursery rhyme or simple song. Such an introduction may serve as a useful "break" between other sections of the musical work.

A HAPPY ATMOSPHERE IS ABSOLUTELY ESSENTIAL, AND STRAIN CAN OFTEN BE RELIEVED BY A LAUGH.

Position.—An easy upright posture should be acquired, devoid of all muscular strain. The feet should be slightly apart, so that the weight of the body is equally disposed. Either the arms should hang loosely at the sides, or the hands should be lightly clasped in front.

The teacher should be on the watch for the following faulty tendencies:—

1. The pushing out of the chest.
2. The forcing back of the shoulders.
3. The throwing back of the head with the raising of the chin.
4. The pushing back of the head with the drawing in of the chin.

Breathing.—The question of proper ventilation of the classroom or hall should receive attention. An adequate circulation of fresh air ensures that the children derive the fullest physical benefit from the breathing exercises. In passing, it may be mentioned that bad ventilation is one of the causes of flat singing.

The importance of correct and adequate breathing, together with good breath control, cannot be overestimated. The lungs should be expanded more during singing than during normal activities, hence the need for special exercises.

The nasal passages must, of course, be kept free. There are those who favour massed "handkerchief drill" prior to breathing and voice training exercises. With very young children this may be advisable at first. Probably all know the story of the school choir arranged on the platform for the performance of a competition song. At a pre-arranged signal every child whipped out a handkerchief; with what effect we can well imagine! It seems that the better way is for the child to know the importance of clear nasal passages, and then for the matter to be left to the individual child.

In all breathing exercises the teacher must guard against the raising of the shoulders and the upper part of the chest, two tendencies to which young children are prone. Correct breathing for singing; i.e., the filling of the lungs, distends the chest walls and lower ribs. At first the children may be asked to place their hands on the lower ribs to feel this expansion. To encourage correct breathing for singing; i.e., the expansion of the lower ribs, the teacher should stand in front of the children, indicating an inhalation by an opening movement of the arms, and an exhalation by the reverse closing movement.

Noisy breathing must be avoided at all costs. When there is plenty of time to take a breath, the inhalation should be through the nose, but when a quick breath is needed, it must be taken through the mouth.

Breathing exercises.—By means of various analogies which appeal to the imagination of the children, deep inhalation, together with controlled and noiseless exhalation, will be assured; e.g.—

For inhalation :—Gently smelling a flower.

For exhalation :—1. Cooling a cup of hot tea.

2. Lightly blowing a feather.

3. Blowing a soap bubble.

Exercise 1.—Inhalation and exhalation through the nostrils slowly and steadily without pause.

Exercise 2.—Inhalation and exhalation through *one* nostril, the other being closed by slight pressure of index finger.

Exercise 3.—Inhalation through the nostrils, followed by exhalation steadily and silently through the mouth, open as for vocalising the *ah* or *oo* sound.

(*Note.*—At first, very young children may hold narrow strips of tissue or tracing paper about two inches in front of their mouths, the aim of each child being to exhale so slowly and steadily that there is little or no movement of the paper.)

Exercise 4.—Repeat Exercise 3, the breath being held until the signal is given for exhalation.

Exercise 5.—Inhalation through the nostrils, the exhalation either to a monotoned vowel; e.g., *oo*, *ah*, *oh*, *ay*, or *ee*; or counting to numbers on a given note.

Exercise 6.—A quick inhalation through the mouth, followed by:—

1. A silent and steady exhalation with a pause.

2. A silent and steady exhalation at a given signal following a pause.

3. Exhalation to a monotoned vowel or counting to numbers.

Voice training.—It may be well to repeat that, in the early stages, voice training should be confined to the imitation of patterns given by the teacher.

From the beginning of school life lessons in speech training provide a basis for good enunciation and clear articulation. Many of the exercises in speech training can be applied during the period given to voice training, as the two go hand in hand.

Vowel sounds.—The treatment of the vowel sound *oo* may serve as an illustration of the way in which all vowel sounds may be treated:—

1. The teacher demonstrates the shape of the lips in the formation of the sound *oo*. The children imitate *silently*.

(As an appeal to the imagination, the children may be asked to shape their lips as if forming a trumpet.)

2. The teacher vocalises the sound, the children imitating.

3. The sound is now given a definite pitch.

(Note.—In all the following examples the pattern is first given by the teacher, then imitated by the children. The notes to be sung by the teacher are indicated by *downward stems* and the children's notes by *upward stems*.)

Ex. 1

CHILD *oo oo oo oo*

TEACHER *Oo oo oo oo*

4. The following consonants—*k, l, m, and n*, should be prefixed in order—*k-oo* ; *l-oo* ; *m-oo* and *n-oo*. Each should be practised until proficiency is attained:—

Ex. 2

CHILD

1. koo	koo	koo	koo
2. loo	loo	loo	loo
3. moo	moo	moo	moo
4. noo	noo	noo	noo

TEACHER

1. Koo	koo	koo	koo
2. Loo	loo	loo	loo
3. Moo	moo	moo	moo
4. Noo	noo	noo	noo

5. Practice in all four sounds may now be given:—

Ex. 3

CHILD *koo loo moo noo*

TEACHER *Koo loo moo noo*

It should be the aim of every teacher to develop the *forward* production of vocal tone, counteracting at once any tendency to allow the tone to slip back into the throat. A correct hum brings the vocal tone well forward, and the humming of single notes, short phrases or the complete tunes of nursery rhymes should be frequent exercises.

To hum correctly the lips should be lightly pressed together with the back teeth kept well apart, and the voice thrown forward and upward into the back of the nose; *m* and *n* are the humming sounds, but for young children the *m* is easier. When the children can hum correctly the vowel sounds may be treated as follows:—

Ex. 4

	1. m - oo	m - oo	m - oo	m - oo
CHILD	2. n - oo	n - oo	n - oo	n - oo
TEACHER	1. M - oo	m - oo	m - oo	m - oo
	2. N - oo	n - oo	n - oo	n - oo

6. As an aid to the realisation of differences in pitch, and the feeling of tonality, the same sounds may be treated as follows:—

Ex. 5

	1. moo	moo	moo	moo
CHILD	2. koo	loo	moo	noo
TEACHER	1. Moo	moo	moo	moo
	2. Koo	loo	moo	noo

Ex. 6

	1. moo	moo	moo	moo
CHILD	2. koo	loo	moo	noo
TEACHER	1. Moo	moo	moo	moo
	2. Koo	loo	moo	noo

PROJECTS AND PICTURES

Ex. 7

1. moo moo moo moo
2. koo loo moo noo

CHILD

TEACHER
1. Moo moo moo moo
2. Koo loo moo noo

Ex. 8

1. moo moo moo moo moo moo moo moo
2. koo loo moo noo koo loo moo noo

CHILD

TEACHER
1. Moo moo moo moo moo moo moo moo
2. Koo loo moo noo koo loo moo noo

The vowel sounds *ah*, *aw*, and *ee*, may be similarly treated with the following initial consonants:—

m-ah; p-ah; t-ah; f-ah; b-ah.
m-aw; l-aw; k-aw; n-aw; p-aw.
m-ee; n-ee; l-ee; b-ee; t-ee.
m-ay; n-ay; l-ay; b-ay; p-ay.
m-oh; n-oh; l-oh.

The last two mentioned are diphthongs, and in their initial stages should be treated as two sounds in quick succession; e.g., *ay* = *ɛ* + *i*; *oh* = *o* + *oʊ*.

Additional exercises on vowel sounds.—The following are further exercises based upon the foregoing material, but presenting an added degree of difficulty as an aid to memory training:—

Ex. 9

CHILD *pah-pah - pah* *pah - pah - pah*

TEACHER *Pah-pah - pah* *pah-pah - pah*

Other sounds which may be used: maw, mee, may, mah.

Combinations of sounds: 1. mah-moh-moo. 2. mah-may-mee.

3. lah-loh-loo. 4. lah-lay-lee.

Ex. 10

CHILD

TEACHER

1. Mah-mah-mah-mah
2. Mah-maw-moh-moo
3. Mah-maw-may-mee

1. mah-mah-mah-mah
2. mah-maw-moh-moo
3. mah-maw-may-mee

*mah-mah-mah-mah
mah-maw-moh-moo
mah-maw-may-mee*

The following single vowel sounds may be used after 1 above: maw, mee, may, moh.

Ex. 11

CHILD *maw-maw-maw-maw* *maw-maw-maw-maw*

TEACHER *Maw-maw-maw-maw* *maw-maw-maw-maw*

Ex. 12

CHILD moh-moh-moh-moh moh-moh-moh - moh

TEACHER Moh-moh-moh-moh moh-moh-moh-moh

The first step towards interpretation is through the child's imagination, and such contrasted exercises as the following will be found useful. As an introduction to this type of exercise, the teacher should draw attention to the interpretation demanded by the words used; e.g., *gladly* demands bright tone, quick tempo, with a cheerful facial expression; whereas *sadly* requires subdued tone, slower tempo, and a sad expression:—

Ex. 13

1. Glad - ly, glad - ly, glad - ly, glad - ly, glad - ly, glad - ly, glad - ly.

2. Sad - ly, sad - ly, sad - ly, sad - ly, sad - ly, sad - ly, sad - ly.

Other contrasting words: laughing, weeping: waking, sleeping: loudly, softly

Ex. 14

1. Cheer - i - ly, cheer - i - ly, cheer - i - ly, cheer - i - ly, cheer - i - ly, cheer - i - ly, cheer - i - ly.

2. Wear - i - ly, wear - i - ly, wear - i - ly, wear - i - ly, wear - i - ly, wear - i - ly, wear - i - ly.

(Note.—Variety may be gained by singing the first four bars to the first word of the pair, and the second four bars to the second word, or *vice versa*.)

Developing the head voice.—In order to develop the *head voice* descending scales should be sung, since the head voice is thus extended to the lower notes, whereas the singing of ascending scales extends the *chest voice* upwards.

There is a definite "break" between the head and chest voice, and by using the descending scale, the head voice is extended beyond the natural "break" thus tending to eliminate it.

The following exercises will serve as an introduction to the singing of the complete major scale:—

Ex. 15

CHILD *moo-moo-moo - moo* *moo-moo-moo - moo*

TEACHER
 1. *Moo-moo-moo - moo*
 2. *Moo-moh-maw-mah*
 3. *Maw-mah-may-mee*

Further examples: moo, loo, pah, moh, maw, mah, may, mee.

For the above exercise a selection from the following sounds may be used:—

moo, noo, loo, pah, moh, maw, mah, may, mee.

Or four of the sounds in series:—

1. *moo, moh, maw, mah;* or
2. *maw, mah, may, mee.*

This exercise should be practised in the keys of F major, E major, E \flat major, and D major until good intonation is secured.

The major scale.—The next step will be the echoing of the complete major scale:—

Ex. 16

CHILD *moo-moo-moo - moo* *moo-moo-moo moo*

TEACHER
Moo-moo-moo - moo moo-moo-moo - moo

Ex. 17

CHILD mah mah mah mah mah mah mah mah

TEACHER Mah mah mah mah mah mah mah mah

Short break

This exercise must be continued until it is possible for the children to sing the descending scale after being given the keynote only:—F, E, Eb, or D.

Further exercises based on the descending scale:—

Ex. 18

1. M - oo m - oo m - oo m - oo m - oo m - oo m - oo m - oo

2. M - ah

3. M - aw

4. M - oh

5. M - ay

6. M - ee

(Note.—The humming *m* is produced by lightly pressing the lips together, and keeping the teeth apart.)

The following exercise should first be sung to single sounds, as in Ex. 18. Later, variety may be obtained by groupings of sounds as suggested below:—

Ex. 19

1. Moo moh maw mah moo moh maw mah

2. Moo mah may mee moo mah may mee

Rhythmic scale singing.—Further variety may be secured by rhythmic scale singing. The teacher should pattern each exercise first, using any sounds previously taken:—

Ex. 20

1. Rid - dle - me - ree! Rid - dle - me - ree!
2. Fa - la - la - lah! Fa - la - la - lah!

Ex. 21

1. Hey - der - ry - down! Hey - der - ry - down!
2. Hey - non - ny - no! Hey - non - ny - no!

Ex. 22

1. Fa - la - la - lay, Fa - la - la - lay.
2. Heigh - ho! Heigh - ho! Heigh - ho! Heigh - ho!

Ex. 23

1. Rock - a-bye, Babe! Rock - a-bye, Babe!
 2. Chip - pet - ty, chop! Chip - pet - ty, chop!
 3. Rub - a - dub - dub! Rub - a - dub - dub! }

In 2 and 3, last note in each phrase should be shortened
 chop!

Ex. 24

Lul - la, lul - la, lul - la - by, Lul - la, lul - la, lu - la - by.

Ex. 25

Lank - y-down dil-ly, Lank - y-down dil-ly.

Ex. 26

Tip - tap - tip - tap - tick-a-tack-too! Tip - tap - tip - tap - tick-a-tack - too!

Ex. 27

Pit-ter patter drip drop, Pit-ter pat-ter drip drop, Pit-ter pat-ter drip drop, Pit-ter pat-ter drip drop.

Chordal progression.—Exercises based upon chordal progression to be sung to any sounds previously taken:—

Ex. 28

CHILD pah - pah pah - pah pah - pah

TEACHER Pah - pah pah - pah pah - pah

Ex. 29

CHILD lah-lah-lah lah-lah-lah

TEACHER Lah-lah-lah lah-lah-lah

Ex. 30

CHILD mah-mah-mah - mah

TEACHER Mah-mah-mah - mah

The vowel sound may be changed for each repeat

Scalic and chordal progression.—Exercises introducing scalic and chordal progressions to be sung to any sound previously taken:—

Ex. 31

CHILD , pah pah pah pah pah pah pah pah

TEACHER Pah pah pah pah pah pah pah pah [Modulation to Key Eb maj]

CHILD

TEACHER [Modulation to Key Emaj.]

CHILD

TEACHER [Modulation to Key Fmaj]

CHILD

TEACHER

N.B. Any vowel sound can be sung to the above, or a different sound to each of the four lines

Ex. 32

CHILD

TEACHER

[Modulation to Key Ebmaj.]

CHILD

TEACHER

[Modulation to Key Emaj.]

CHILD

TEACHER

[Modulation to Key Fmaj.]

CHILD

TEACHER

N. B. Any simple vowel sounds can be used with the above exercise and the three which follow

Ex. 33

First system of musical notation. The treble staff contains a melody in 6/8 time, starting with a key signature of two sharps (F# and C#). The bass staff provides harmonic accompaniment. A bracketed annotation "[Modulation to Key Ebmaj.]" is placed above the final measure of the treble staff, indicating a key change to E-flat major.

Second system of musical notation. The treble staff continues the melody, now in a key signature of three flats (Bb, Eb, and Ab). The bass staff continues the accompaniment. A bracketed annotation "[Modulation to Key Emaj.]" is placed above the final measure of the treble staff, indicating a key change to E major.

Third system of musical notation. The treble staff continues the melody in a key signature of three sharps (F#, C#, and G#). The bass staff continues the accompaniment. A bracketed annotation "[Modulation to Key Fmaj.]" is placed above the final measure of the treble staff, indicating a key change to F major.

Fourth system of musical notation. The treble staff continues the melody in a key signature of one flat (Bb). The bass staff continues the accompaniment. This system concludes the exercise.

Ex. 34

Sequential repetition.—Exercises introducing sequential repetitions:—

CHILD

TEACHER

The musical score for 'The Bird Song' is presented in two systems. The first system shows the beginning of the piece. The Child's part is a single melodic line, and the Teacher's part is a piano accompaniment. The second system continues the piece, showing the Child's part and the Teacher's accompaniment. The score is in 2/4 time, key of B-flat major. The Child's part is a single melodic line, and the Teacher's part is a piano accompaniment with chords and a bass line.

CHILD

TEACHER

Ex. 35

Ex. 36

The image shows a musical score for a song. It consists of three staves. The top staff is a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There is a fermata over the final D4. Below the first staff is the vocal line, which includes the lyrics: "Tick-a-tack, tick-a-tack, tick-a-tack, too. Tick-a-tack, tick-a-tack, tick-a-tack, too." The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part is in the same key and time. The right hand (treble clef) plays a simple harmonic accompaniment with chords: D4 (quarter), F#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), F#4 (quarter), D4 (half). The left hand (bass clef) plays a simple bass line: D3 (half), F#3 (half), A3 (half), B3 (half), A3 (half), F#3 (half), D3 (half). The piano part ends with a double bar line.

Ex. 37

Hip pet-ty, hip-pet-ty, hip-pet-ty, hop! Hip-pet-ty, hip-pet-ty, hip-pet-ty, hop!

The score consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The melody is a simple, rhythmic sequence of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes.

Alternatives: Flippetty-flop; Chippetty-chop; Ticketty-tock.

Ex. 38

Tra-la-la-la-la-la, tra-la-la-la-la-la, tra-la-la-la-la-la, tra-la-la-lah.

The score consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two flats, and the time signature is 6/8. The melody is a simple, rhythmic sequence of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes.

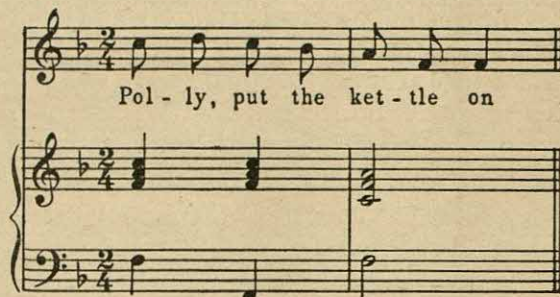
Tra-la-la-la-la-la, tra-la-la-la-la-la, tra-la-la-la-la-la, tra-la-la-lah.

This is a second instance of the musical score for Exercise 38, identical to the one above, showing the melody and piano accompaniment for the 'Tra-la-la' exercise.

All the exercises have been harmonised by Edwin C. Rose L.R.A.M.

Selected phrases.—In addition to the foregoing exercises a selection of suitable phrases from the songs, chosen from the point of view of melodic progression, articulation, and enunciation, should be made. The following are a few selected phrases. It is suggested that the teacher should carefully “pattern” each exercise to the children, the children echoing. Any particular difficulty—whether in the articulation or enunciation of the words,

or the melodic progression—should be patterned by the teacher and echoed by the children until the difficulty has been conquered:—



(From POLLY, PUT THE KETTLE ON, p. 402)

Point.—Insist on a clear-cut rhythm, with distinct consonants.

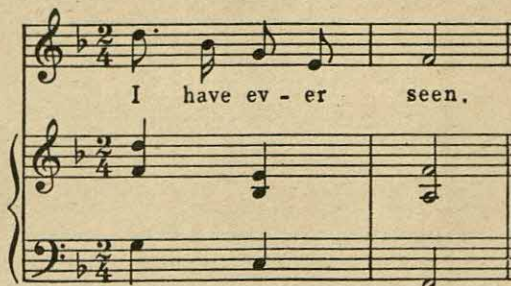


(From IN AUTUMN TIME, p. 279)

Points.—1. *nip* in tune and cut off short with the final *p* sounded.

2. *off* in tune, and rhythmically correct.

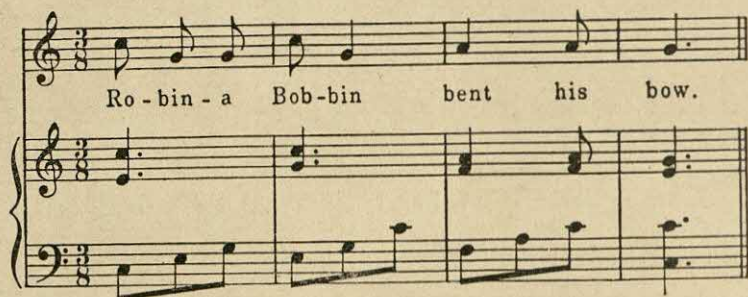
3. *head*—Attack through the *h*, sustain the minim on the vowel sound, finishing with the final *d* at the *end* of the second beat.



(From THE STately LADY, p. 165)

Points.—1. Being a chordal passage there may be some difficulty in singing each note in tune, due probably to the rhythmic figure $\text{♪} \quad \text{♪} \cdot$. At first it may be advisable to sing the exercise thus $|\text{♪} \text{♪} \text{♪} \text{♪}| \text{♪} \parallel$ until the intonation is true. Then introduce the correct rhythm giving full value to the dotted quaver.

2. *seen*—The note value should be held out on the vowel *ee*, the *n* not being sounded till the end of the second beat.

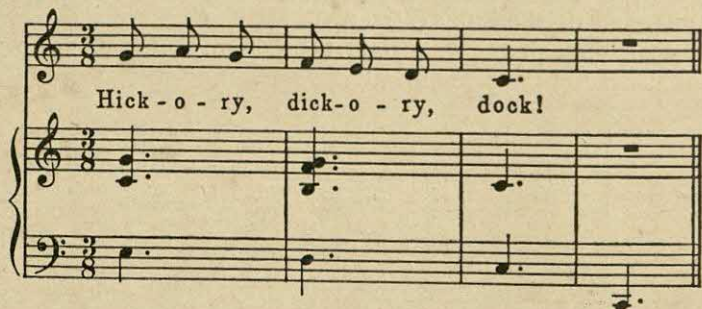
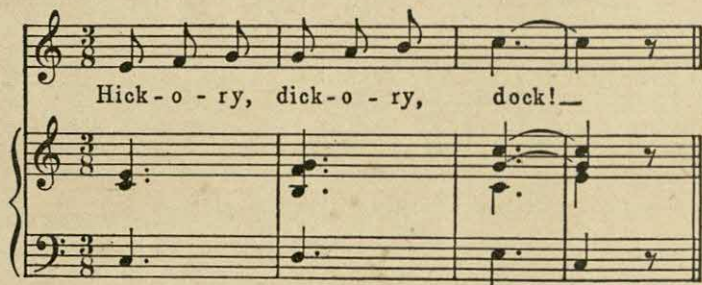


(From ROBIN-A-BOBBIN, p. 547)

Points.—1. Insist on a good attack through the consonants *R*, *B* and *h*.

2. The *ns* should sing.

3. The interval of a 4th (Robin and Bobbin) may need careful practice.



(From HICKORY, DICKORY, DOCK, p. 906)

Points.—1. Insist on clear articulation—*H*, *d* and *k* need attention.

2. The short *o* sound in the first two words should not be sounded as *er*.

3. The final *k* should not be sounded until the end of the note value.

Musical score for the song "Pit-ter, pat-ter, pit-ter, pat-ter, Down the win-dow - pane." The score is written for voice and piano. The voice part is on a single staff in 2/4 time, with lyrics: "Pit-ter, pat-ter, pit-ter, pat-ter, Down the win-dow - pane." The piano accompaniment consists of two staves (treble and bass clef) in 2/4 time. The right hand plays a melody of eighth notes, and the left hand plays a steady eighth-note accompaniment.

(From LITTLE RAINDROPS, p. 962)

Points.—1. Clear articulation. As an aid, the words may be taken as a whispering exercise.

2. Owing to the sequence of 3rds there may be difficulty in maintaining the pitch. Practise slowly at first, increasing the tempo gradually.

Musical score for the song "Ding dong, ding dong, ding dong, ding dong, How clear the bells ring out their song." The score is written for voice and piano. The voice part is on a single staff in C major, 2/4 time, with lyrics: "Ding dong, ding dong, ding dong, ding dong, How clear the bells ring out their song." The piano accompaniment consists of two staves (treble and bass clef) in C major, 2/4 time. The right hand plays a melody of eighth notes, and the left hand plays a steady eighth-note accompaniment.

(From EVENSONG, p. 622)

Points.—1. Attack the words *ding* and *dong* with good *ds*.

2. Full value must be given to the *ng* sounds.

Musical score for the song "Nick, nack, paddy whack, give a dog a bone, This old man came roll-ing home." The score is written for voice and piano. The voice part is on a single staff in B-flat major, 2/4 time, with lyrics: "Nick, nack, paddy whack, give a dog a bone, This old man came roll-ing home." The piano accompaniment consists of two staves (treble and bass clef) in B-flat major, 2/4 time. The right hand plays a melody of eighth notes, and the left hand plays a steady eighth-note accompaniment.

(From THIS OLD MAN, p. 496)

Points.—1. Clear-cut rhythm for first two bars.

2. The final *ks* in *nick*, *nack*, and *whack* may present a difficulty. Practise by whispering the words.

Ma - ry, Ma - ry, quite con - tra - ry;

This musical score is for the song 'Mary, Mary, quite contrary'. It is written in 3/4 time with a key signature of one flat (B-flat). The melody is on a single staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are 'Ma - ry, Ma - ry, quite con - tra - ry;'.

(From MARY MARY, p. 108)

Points.—1. The interval of a 3rd—particularly s—m—may present a difficulty, the note *me* having a tendency to be flat.

2. The consonant *r* predominates in this exercise, and may be somewhat neglected.

Pret-ty maids all in a row.

This musical score is for the song 'Pret-ty maids all in a row'. It is written in 3/4 time with a key signature of one flat (B-flat). The melody is on a single staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are 'Pret-ty maids all in a row.'.

(From MARY, MARY, p. 108)

Points.—1. A descending scale passage with a “rhythmic kick” in the second bar.

2. The word *row* should be held out on the vowel *o* and not sung as *ro-oo*. The *oo* should be delayed until the end of the note value.

Lit-tle Tom Tucker Sings for his sup-per What shall we give him? White bread and butter.

This musical score is for the song 'Little Tom Tucker'. It is written in 3/8 time with a key signature of one sharp (F-sharp). The melody is on a single staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are 'Lit-tle Tom Tucker Sings for his sup-per What shall we give him? White bread and butter.'.

(From LITTLE TOM TUCKER, p. 364)

Lit-tle Pol-ly Flin-ders Sat a-mong the cin-ders Warm-ing her pret-ty lit-tle toes.

The musical score for 'Little Polly Flinders' is in 2/4 time. The melody is written on a single staff with a key signature of one flat (B-flat). The lyrics are: 'Lit-tle Pol-ly Flin-ders Sat a-mong the cin-ders Warm-ing her pret-ty lit-tle toes.' The piano accompaniment consists of two staves (treble and bass clef) with chords and single notes.





(From LITTLE POLLY FLINDERS, p. 841)

Da - vy, Da - vy Dump-ling, Boil him in the pot;

The musical score for 'Davy, Davy Dump-ling' is in 6/8 time. The melody is written on a single staff with a key signature of one flat (B-flat). The lyrics are: 'Da - vy, Da - vy Dump-ling, Boil him in the pot;'. The piano accompaniment consists of two staves (treble and bass clef) with chords and single notes.

Su - gar him and but - ter him. And eat him while he's hot.

The musical score for 'Sugar him and butter him' is in 6/8 time. The melody is written on a single staff with a key signature of one flat (B-flat). The lyrics are: 'Su - gar him and but - ter him. And eat him while he's hot.' The piano accompaniment consists of two staves (treble and bass clef) with chords and single notes.

Note: The rhythm for 'sugar' and 'butter' has been changed from   to  

(From DAVY, DAVY DUMPLING, p. 64)

(a)

O my lit-tle six-pence, pret-ty lit-tle six-pence, I love six-pence bet-ter than my life

The musical score for (a) is in 4/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line consists of eighth and quarter notes. The piano accompaniment has a treble and bass staff, with the bass staff featuring a steady eighth-note accompaniment.

(b)

Then I took four-pence home to my wife.

The musical score for (b) is in 4/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line consists of eighth and quarter notes. The piano accompaniment has a treble and bass staff, with the bass staff featuring a steady eighth-note accompaniment.

(From THE JOLLY TESTER, p. 398)

Summary.—Several points of general interest may be briefly summarised.

In the early stages of singing it is a common practice among young children to sing too loudly, producing a forced harsh tone, which if persisted in will do considerable damage to their immature voices. It is imperative, therefore, to insist upon soft singing. This in its turn often leads to indistinct articulation and enunciation, due to the very common fault of closing the lips and teeth, and failure to throw the voice forward. As a distinct aid to clear articulation, and as a corrective, whispering the words without vocal tone is very effective. This may be applied to all voice training exercises, the words of hymns and songs, and specially chosen word-phrases; e.g.,—

1. Rub-a-dub-dub, three men in a tub.
2. Ticketty-ticketty-tock.
3. Whipsee-diddle-de-dandy-dee.
4. Daffo-down-dilly went to town.

It is quite easy for the children to make themselves heard in this way, because they automatically exaggerate the consonants, putting, as Sir Walford Davies says, "the edges on to the words."

As the majority of the singing must be done by imitation, it is all important that a high standard should be set by the teacher in all essential details of good voice production. Should there be any outstanding singers amongst the children themselves, their services should be utilised in patterning for the rest of the class to imitate.

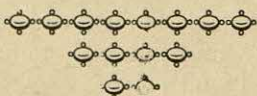
In every group of young children there will be found some who experience difficulty in pitching notes correctly. These are commonly called "growlers" or "droners" about whom there are two distinct points of view. Some hold that these children should be made to stand together in front of the class, merely to listen or to sing with the others as requested. Others hold that each "growler" or "drone" should be placed between good singers, and encouraged to sing quietly while listening attentively to those on either side. As to the first point of view we feel that there is a danger of developing an inferiority complex in the children thus segregated, resulting in a lack of confidence and a possible loss of interest, whereas the second method definitely encourages the children to take their normal part in the lesson with beneficial results in practically every case. It is the duty of the teacher to watch these children carefully to ascertain if progress is being made, and should this not be the case a few minutes of individual attention given privately will greatly assist them.

From experience it is necessary to point out that a good deal of voice training can be rendered futile by loud, unmusical repetition of poetry and multiplication tables during other lessons.

Many teachers play the piano far too loudly when accompanying voice training exercises. There are some authorities who stipulate that the exercises should be sung unaccompanied, the piano being used to give only the starting sound, and when the exercise is finished the final sound, the children being asked to state whether they were flat, sharp or in tune. Others raise no objection to the piano being played provided it is played *softly*. We feel that both methods can be used with profit.

Another common fault of the teacher is to play loudly when the children are inclined to sing flat; avoid this at all costs as it is a fatal error. Should the children show a tendency to sing out of tune the teacher should stop playing, and, when the children have finished singing, the last note should be played and the children asked why the accompaniment had ceased.

In conclusion we feel that insufficient attention is given to the pitch of pianos in schools, and advise that from the point of view of the brilliancy of vocal tone, and, later, the development of the sense of absolute pitch, the piano should be tuned to New Philharmonic Pitch, $C' = 522$.



SECTION II.—RHYTHMIC TRAINING

Introduction.—To the normal healthy child movement is life. It is the method by which the child gains his first experiences of life. Since also the first fundamental element in all music is rhythm—or movement—it is only to be expected that movement should be the child's natural response to music.

This sense of movement in music cannot be developed too early. Even at a very early age the sense of rhythm can be felt through action and movement. The life and spirit of music is embodied in rhythm, so that in using movement to interpret rhythm the child is learning to experience and appreciate the true meaning of music. To quote Mrs. Murray MacBain, "Rhythm is the eternal Pied Piper colouring his oft-times drab little world and calling him to a series of delightful experiences." An environment of rhythm and an atmosphere of joyousness will inevitably lead to the appreciation of musical beauty, the realm of imagery, romance, and depth of feeling. It is the destruction of rhythm that mars all life.

The development of the child is parallel to the development of the race, and just as music made its earliest appeal to man through rhythm—dancing playing a very important part in life, and entering into secular and religious festivities,—so it is with children. There is a supreme joy in physical response to rhythm.

Rhythm is realised by the child before melody for the simple reason that bodily movement is easier than regulating a delicate instrument like the human voice. Most children run, skip, march and dance quite spontaneously to music, whereas speech and singing are not so easily learned. Most advance in musical training, therefore, is to be expected on the rhythmic side, because the response is instinctive even in the case of the tiniest child. We want them therefore to hear plenty of strongly rhythmic music, and their natural instinct will lead them to respond by movement.

To train this intuitive feeling for rhythm one must work along the lines of discovery: the response must primarily be to the music, not to the teacher's commands. The imagination must be drawn upon, and the children allowed to interpret their own experiences and ideas. The child is the quick-change artist, and can accommodate himself to any tune, and herein lies the essential need for free movement rather than uniformity of action in the first stages. Play should be given to the child's innate love of impersonation, and he will be anything at any moment in response to the appeal of the music. For this reason it is advisable to have ample space available to allow of ample movement. The spirit of play should undoubtedly permeate early music lessons, but this does not mean *aimlessness*; behind everything should be some useful purpose.

Musical control will result from rhythmic control, and for this reason stiff, jerky movements should be avoided, and the ideal of perfect poise and balance ever kept in mind.

Therefore, in the opportunities it affords of learning pulsation and note values, and of giving expression to change of speed, to change of pitch, to climax, to phrasing, and to every form and feeling in music, rhythmic training should prove immeasurably wide in its scope.

Working on the lines of the ideas thus expressed, the rhythmic scheme should progress thus:—

1. It should start with free movement response to varied rhythmic and descriptive selections played.
2. There should be definite learning of certain steps such as marching, running, skipping, slipping, hopping, and galloping, etc., performed rhythmically.

3. This should proceed to the interpretation of music using suitable steps and actions.
4. This in its turn should lead on to the stepping of rhythmic patterns of musical phrases, well-known jingles, rhymes and tunes.
5. Dramatic interpretation of songs and rhymes should next be attempted.
6. The work should culminate in the learning of simple set dances giving the child ample opportunities of expressing all that is felt.

I. FREE MOVEMENT INTERPRETATION

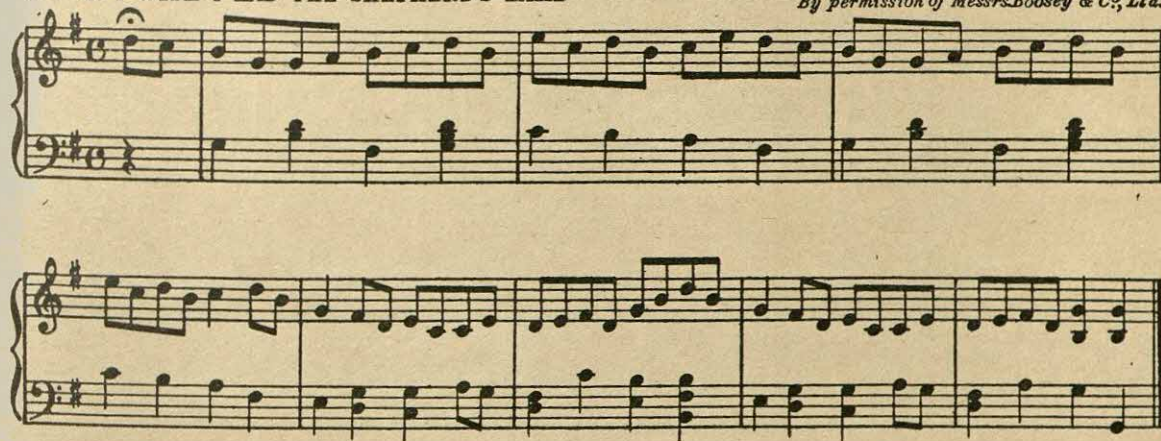
For this section of the work, highly descriptive music is desirable, that is to say, music which has in addition to ample and varied rhythm a wide variety of moods, which will give full scope to the child's natural powers of imagery. It is of paramount importance that the music shall be good, and of such a nature as will capture and sustain the child's interest. From classical composers there is a wealth of such music as will quite captivate even very young children. Further, it must be recognised that it is impossible to convey appreciation of music to children when no appreciation is experienced by the teacher.

Attentive and responsive listening is essential to good results, and therefore the children should always have the opportunity to listen once, or even twice if deemed necessary, before attempting to interpret the music by action. At first the children's efforts may seem chaotic and purposeless, but that should not lead to discouragement, since outwardly showy expression is not necessarily the best or the most spontaneous. If patience is exercised, and the movements analysed, it may be observed that the mind of the child is responding eagerly, although the body does not interpret adequately the mental response. After all, the response in the child's mind is the all-important factor.

Although this free movement interpretation is set forward primarily as an introduction to rhythmic work, it should on no account be eliminated from the more serious work later.

NO 1. I WISH I HAD THE SHEPHERD'S LAMB

Arranged from
HERBERT HUGHES' *Irish Country Songs, Vol. I.*
By permission of Messrs. Boosey & Co., Ltd.



No 2. WICHTIGE BEGEBENHEIT An Important Event

SCHUMANN



N^o 3. CHORALE

Langsam

Arranged by SCHUMANN

N^o 4. TOY SOLDIER'S MARCH

Moderato alla marcia

TSCHAIKOWSKY



This page contains six systems of musical notation for the piece "PROJECTS AND PICTURES". Each system consists of a piano (p) staff and a violin staff. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system begins with a piano (p) marking. The second system features a violin staff with a long, sustained note. The third system includes a piano (p) marking. The fourth system contains the markings "poco rit." and "pp a tempo". The fifth system features a piano (pp) marking. The sixth system concludes the piece with a final note and a rest.

p

poco rit. *pp a tempo*

pp

NO 5. SKYE BOAT SONG

Arranged by E. C. ROSE

Allegretto

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff joined by a brace. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 6/8. The tempo is marked 'Allegretto'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first system has dynamics *mf*, *simile*, and *p*. The second system has *mf*. The third system has *f*. The fourth system has *mf* and *p*. The fifth system features a crescendo hairpin. The piece concludes with a final double bar line and repeat dots.

No 6. ROSAMUND

SCHUBERT

Allegretto

p

f

cresc.

II. SIMPLE MOVEMENTS PERFORMED RHYTHMICALLY

In order that the interpretation may be more efficient it is highly desirable to teach definitely the following steps and movements, which if performed rhythmically will enable the child to interpret the music with added skill and grace. Without this training stilted and awkward movements are much more probable, whereas if the child has acquired the ability to execute accurately-timed movements it will bring ease and grace into the performance. It acts, too, as a useful preliminary to the stepping of definite rhythmic patterns, and serves to accentuate the character of the music according to the step used.

Marching.—From the start insist firmly on the use of the left foot for the accented pulse.

Exercise 1.—Marching on the spot.

No 7. SIAMESE MARCH

E. C. ROSE

The musical score for "Siamese March" is written for piano in 2/4 time with a key signature of two sharps (D major). It consists of five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first staff begins with a treble clef and a key signature of two sharps. The melody starts with a quarter note D4, followed by a quarter note E4, and then a quarter note F#4. The bass staff starts with a bass clef and a key signature of two sharps. The bass line begins with a quarter note D3, followed by a quarter note E3, and then a quarter note F#3. The word *simile* is written above the first staff.

System 2: The melody continues with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line continues with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The word *dim.* is written above the second staff.

System 3: The melody continues with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line continues with a quarter note C4, followed by a quarter note B3, and then a quarter note A3. The word *f* is written above the third staff.

System 4: The melody continues with a quarter note G4, followed by a quarter note F#4, and then a quarter note E4. The bass line continues with a quarter note G3, followed by a quarter note F#3, and then a quarter note E3. The word *etc.* is written above the fourth staff.

System 5: The melody continues with a quarter note D4, followed by a quarter note E4, and then a quarter note F#4. The bass line continues with a quarter note D3, followed by a quarter note E3, and then a quarter note F#3. The word *p* is written above the fifth staff.

NO 8. BY A BANKASI LAY

Arranged by MARTIN SHAW
By permission

mf simile

Exercise 2.—Marching forward.

NO 9. LOVE LIES BLEEDING

Arranged by MARTIN SHAW
By permission

p

No 10. UNDER THE ROSE

Arranged by MARTIN SHAW
By permission

A musical score for a piano piece titled "Under the Rose". The score is arranged in six systems, each consisting of a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is common time (C). The music features a flowing melody in the treble staff and a supporting bass line in the bass staff. The piece concludes with a double bar line at the end of the sixth system.

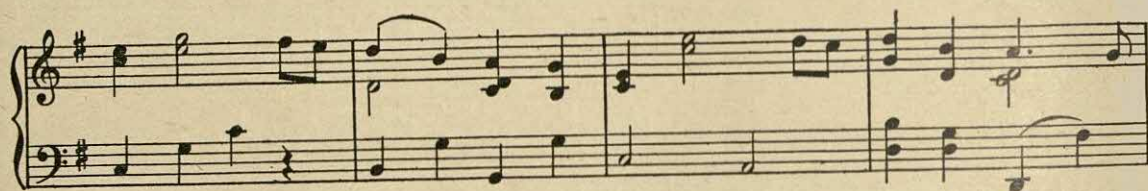
Exercise 3.—Marching in circles. About 8 or 10 children in a team.

NO 11. NEWCASTLE

Vivace

(Playford's Dancing Master, 1650)

Arranged CECIL SHARP



By permission, from *Country Dance Tunes, Set III* (Novello)

Nº 12. UNGARISCHES BAUERNLIED

BÉLA BARTÓK

f pesante

cresc. *sf*

Taken from 15 Hungarian Peasant Songs (Nº 9) U. E. 6370.

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Exercise 4.—Marching in circles:—

- 4 bars clockwise,
- 4 bars clapping on spot,
- 4 bars counter-clockwise,
- 4 bars clapping on spot.

Nº 13. GODDESSES

Allegretto

Traditional (English)
Arranged CECIL SHARP

mp

By permission, from Country Dance Tunes, Set IV (Novello)

Exercise 5.—Circle formation:—

1 bar marching to centre,
 1 bar clapping on spot,
 1 bar marching out from centre,
 1 bar clapping on spot.

NO 14. POLISH SONG

*Traditional,
 harmonised by E. C. ROSE*

The musical score for 'No 14. Polish Song' is written in 2/4 time and consists of four systems of music. Each system has a treble and bass staff. The first system begins with a piano (*mp*) dynamic. The second system includes a forte (*f*) dynamic. The third system includes a forte (*f*) dynamic and a diminuendo (*dim.*) marking. The fourth system includes a forte (*sf*) dynamic. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a simple accompaniment of quarter and eighth notes.

(*Note.*—These preceding exercises should be performed first in ordinary marching, secondly on tiptoe, and thirdly with heavy marching, illustrative of the soldier, the fairy, and the giant.)

Exercise 6.—Marching in file or circle:—

- 2 bars ordinary marching,
- 2 bars tiptoe,
- 2 bars ordinary marching,
- 2 bars heavy marching.

NO 15. HARK THE TINY COWSLIP BELL

*Traditional,
harmonised by E. C. ROSE*

Allegretto

mp.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system includes a dynamic marking of *mp.* and a tempo marking of *Allegretto*. The melody in the treble staff is characterized by eighth-note patterns and slurs, while the bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line at the end of the fourth system.

Exercise 7.—Slow marching using 2 beats for each step illustrative of the policeman, with slightly longer stride.

NO 16. THE BOLD GENDARMES

OFFENBACH

Pesante

The musical score is written for piano in 2/4 time. It consists of six systems of two staves each (treble and bass clef). The first system begins with a treble clef, a common time signature, and a key signature of one flat. The tempo/mood is marked 'Pesante'. The first system includes a fermata over the first measure of the treble staff. The second system features first and second endings, indicated by '1' and '2' above the treble staff. The third system is marked with 'etc' above the first measure of the treble staff. The score concludes with a double bar line at the end of the sixth system.

Exercise 8.—Carrying a jug of water to a thirsty plant. 2 steps to the bar.

NO 17 MOWING THE FLOWERS AND HAY

Traditional (English)

Andante ben cantabile

Exercise 9.—Carrying a lighted candle upstairs. 2 beats per step.

NO 18 THE MAID OF LEKO

Traditional (German)

Misterioso

By permission, from Curwen Edition No 6268, published by J. Curwen & Sons, Ltd., 24, Berners Street, London.W.1.

Exercise 10.—Slow marching with knee-raising, taking 4 beats for each step (like an elephant).

№ 19 MARISHKA
Andante maestoso

F. KORBAY



By permission of the publishers, Messrs. Schott & Co, Ltd., London.

NO 20 THE WESTERN WYNDE

*Allegro**Traditional air,
arranged by E. C. ROSE*

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each. The first system begins with a mezzo-piano (*mp*) dynamic marking. The melody in the right hand is characterized by dotted rhythms and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. A crescendo (*cresc.*) marking appears in the third system. The piece concludes with a final chord in the fifth system.

Exercise 11.—High and low marching; 24 steps stretching up as tall as possible with arms extended upwards, alternating with 24 steps crouching.

NO 21 FROM RHAPSODY NO 1
Allegro

Fr. LISZT

Reproduced by permission of C. F. Peters, Leipzig.

Exercise 12.—A mystery exercise introducing varied types of march times allowing the children free choice of step. The children should interpret this exercise at the first hearing.

NO 22 SONG MEDLEY (Schubert)
Moderato (IM FRÜHLING)

Arranged by E.C. ROSE

Allegro (ABSCHIED)



Lento (WIEGENLIED)



CODA

Allegro



Running.—This should be light and springy and performed at about double marching speed.

Exercise 1.—Running on the spot. Imitate the patter of the rain.

NO 23. RED INDIAN DANCE

E. C. ROSE

Allegro

f *mf* *mp* *p* *f* *p* *Fine* *D.C. al Fine*

Exercise 2.—Running in files. The rivulet running whither it will, down the hill or mountain side.

NO 24 RUSSIAN POLKA

Allegro

Traditional

First system of musical notation for Exercise 2, Russian Polka. It consists of a treble and bass staff in 2/4 time, key of B-flat major. The treble staff begins with a repeat sign and a first ending. The bass staff has a *mf* dynamic marking. The first system ends with a repeat sign and a first ending.

Second system of musical notation for Exercise 2, Russian Polka. It continues the melody and accompaniment from the first system, ending with a repeat sign and a first ending.

Exercise 3.—Flower fairies. Let some of the children be the kneeling flowers, and others flit from flower to flower with running steps.

NO 25 THE FIRST OF APRIL

Traditional (English) Arr. PORTER
By permission of Messrs. W. Heffer & Sons, Ltd.

First system of musical notation for Exercise 3, The First of April. It consists of a treble and bass staff in 6/8 time, key of D major. The treble staff begins with a repeat sign and a first ending. The bass staff has a *mf* dynamic marking. The first system ends with a repeat sign and a first ending.

Second system of musical notation for Exercise 3, The First of April. It continues the melody and accompaniment from the first system, ending with a repeat sign and a first ending.

Third system of musical notation for Exercise 3, The First of April. It continues the melody and accompaniment from the second system, ending with a repeat sign and a first ending.

Exercise 4.—Flying crows. Running away from scarecrow with arms flapping for wings.

NO 26. POLKA

E. C. ROSE

Allegro
mp

poco cresc.

3

3

3

3

3

Exercise 5.—Marching and running alternating:—

8 steps marching,

16 steps running.

Repeat.

Nº 27

E. C. ROSE

f *mp stacc.* *f* *mp*

Exercise 6.—Looking over the wall. Running for 12 steps—quavers—and balancing on toes for 2 beats, pretending to be looking over a wall.

Nº 28

E. C. ROSE

mp *dim.*

Exercise 7.—The windmill. Form double circles and run round clockwise for 16 bars with partners linking arms.

Nº 29. POLKA

E. C. ROSE

Allegro

mp

etc.

cresc.

The musical score is written for piano and features a lively polka rhythm. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piece is divided into four systems of two staves each. The first system includes the tempo marking 'Allegro' and the dynamic marking 'mp'. The second system continues the melodic and harmonic development. The third system is marked 'cresc.' for crescendo. The fourth system concludes the piece with a final cadence. The notation includes various note values, rests, and dynamic markings.

Exercise 8.—The water-mill. Same formation as in *Exercise 7*, but with the circles moving in opposite directions.

In order to avoid muddle it is advisable to draw circles on the floor for these last two exercises.

NO 30 DANCING SONG*Allegretto*

REINECKE

From 50 Children's Songs, by permission of Messrs. Augener Ltd.

Skipping Step.—This step generally comes naturally to children, although a few find difficulty. For this reason it is best at first to allow the children freedom to skip anywhere at will; the teacher can then skip with those who find difficulty.

Exercise 1.—Follow the leader. Skipping in files wherever the leader goes, and increasing or diminishing speed by increasing or diminishing stride.

NO 31 "WITH MY FLOCK AS WALKED I"

Lively

English Air 16th Century

From "Songs of Britain"

By permission of Messrs. Boosey & Co., Ltd.



No 32. Variation on Frescobaldi's 'RUGGIERO'

E. C. ROSE

*Cantabile**mp dolce*

The musical score is written for piano and consists of four systems of music. Each system contains two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The tempo and mood are indicated as *Cantabile* and *mp dolce*. The first system has four measures. The second system has four measures. The third system has four measures. The fourth system has four measures, ending with a double bar line and repeat dots. The notation includes various chords and melodic lines, with some measures featuring triplets or other rhythmic patterns.

Exercise 2.—Skipping forwards and backwards:—

8 steps forward,
8 steps backward.
Repeat.

NO 33 "MY LOVE, O SHE IS MY LOVE"

Allegretto

From HERBERT HUGHES' *Irish Country Songs*, Vol. I.
By permission of Messrs. Boosey & Co. Ltd.



Exercise 3.—Skipping round in a circle.

NO 34 "THREE MEET, OR THE PLEASURES OF TOWN"

Arranged CECIL SHARP

Vivo



By permission; from *Country Dance Tunes*, Set II (Novello)

Exercise 4.—Skipping in circle formation joining hands:—

8 bars skipping clockwise,

8 bars skipping counter-clockwise.

NO 35 HUNSDON HOUSE

R. H. *legatiss.*

PLAYFORD
Arranged CECIL SHARP

pp molto leggiero

The musical score for 'Hunsdon House' is written for piano in 6/8 time. It consists of four systems of music, each with a treble and bass staff. The first system includes the tempo marking 'pp molto leggiero'. The melody in the treble staff is characterized by a series of eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth notes and rests. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

By permission, from *Country Dance Tunes, Set V* (Novello)

Exercise 5.—Skipping clockwise in a circle 8 bars,
 skipping counter-clockwise 8 bars,
 clap rhythm 2 bars,
 skipping to centre 2 bars,
 clap rhythm 2 bars,
 skipping back to places 2 bars.

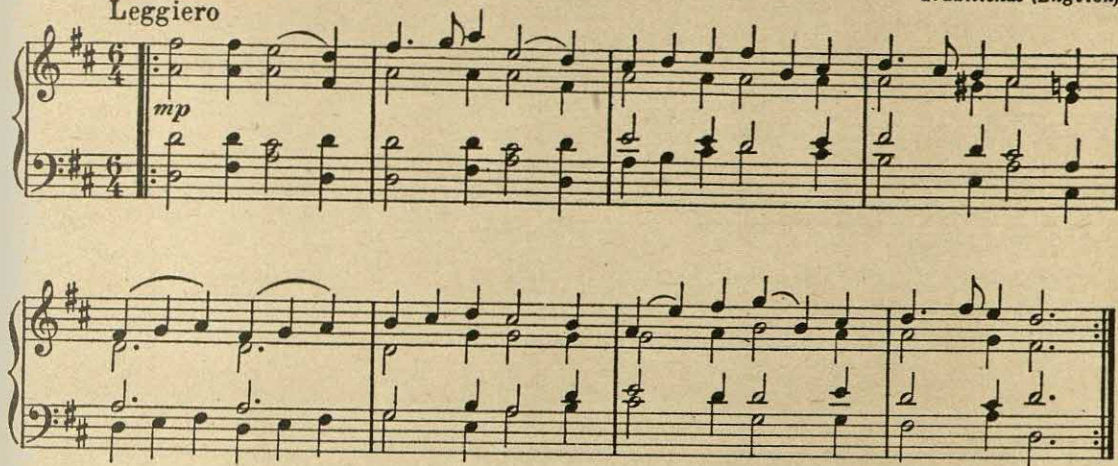
NO 36. ROW WELL YE MARINERS

*Traditional,
 harmonised by E. C. ROSE*

The musical score is for a piano accompaniment of the song 'Row Well Ye Mariners'. It is written in D major (two sharps) and 6/8 time. The score is divided into four systems, each with a treble and bass staff joined by a brace. The first system begins with a forte (*f*) dynamic. The second system features a mezzo-piano (*mp*) dynamic. The third system concludes with a forte (*f*) dynamic. The fourth system includes piano dynamics, specifically *dim.* (diminuendo) and *f* (forte). The piece ends with a double bar line.

Exercise 6.—Joining hands in a circle:—

Skip into the middle 4 steps raising hands slightly,
 skip out from the middle 4 steps,
 clap pulses on spot for 4 bars.
 Repeat.

Nº 37 SARABANDE*Leggiero**Traditional (English)*

Hopping.—Care must be taken in these exercises not to tire the children.

Exercise 1.—Hopping:—

8 steps on left foot,

8 steps on right foot.

Repeat—all on the spot.

Nº 38 MANX CEREMONIAL DANCE*Previously unpublished*

Exercise 2.—Hopping one step on left and right feet alternately. On the spot.

Nº 39 From RHAPSODY, Nº 13

Fr. LISZT

Allegro

mf [Hop left] [Hop right] etc. *p* etc.

Fine

8 *loco*

8 *loco* 1 2 *D. C. al Fine*

Exercise 3.—Hopping on both feet. Bouncing balls, bouncing anywhere at will.

NO 40. POLKA

Allegro

E. C. ROSE



Exercise 4.—Birds at nesting-time, hopping on both feet to and from the nest with food.
Arms may be flapped for wings.

NO. 41 STORK SONG

Allegretto

REINECKE



From 50 Children's Songs, by permission of Messrs. Augener Ltd.

Exercise 5.—Dancing dolls hopping on both feet on the spot at varying heights.

NO 42 RUSSIAN DANCE (Kamarinskaia)

TSCHAIKOWSKY



Exercise 6.—Jack-in-the-box:—

14 small hops on both feet,
 1 big hop to last 2 beats,
 6 small hops on both feet, 1 big hop to last 2 beats,
 6 small hops on both feet, 1 big hop to last 2 beats.
 On the spot.

Nº 43. POLKA*E. C. ROSE**Allegro*

Exercise 7.—Jumping brooks or ditches:—

6 small hops on both feet moving forward,
1 big spring forward over imaginary ditch or brook lasting 2 beats.
Perform 4 times.

NO 44 ECOSSAIS

Allegretto

BEETHOVEN



Exercise 8.—Sailor climbing rope. Hopping on alternate feet with knees well raised and arms as if pulling body up a rope.

Nº 45 THE BOLD GENDARMES

OFFENBACH

Pesante

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (*f*) dynamic. The melody in the treble staff is characterized by dotted rhythms and eighth-note patterns. The bass staff provides a steady accompaniment of eighth-note chords. The second system includes a *simile* marking above the treble staff. The third system continues the rhythmic pattern with some melodic variation. The fourth and fifth systems show a more complex bass line with sixteenth-note runs, while the treble staff maintains its dotted rhythm. The piece concludes with a final chord in the bass staff.

Galloping.—This should be a very springy step similar to skipping; one foot should be kept consistently ahead of the other, the rear foot merely catching up the front foot. The front foot moves on the 1st and 4th beats of the $\frac{6}{8}$ bar; the rear foot on the 3rd and 6th beats.

Exercise 1.—Galloping horses singly.

NO 46 THE IRISH WASHERWOMAN

Traditional (Irish)

The musical score for 'The Irish Washerwoman' is presented in four systems, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 6/8. The first system begins with a forte 'f' dynamic marking. The melody in the treble staff is characterized by eighth-note patterns, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line at the end of the fourth system.

NO 47. JIG

E. C. ROSE

Allegro

Exercise 2.—Gallop ing horses in pairs linking arms.

Nº 48 WILDER REITER

R. SCHUMANN

mf sf sf sf sf

Nº 49. POLKA

E. C. ROSE

Allegro

Allegro

mp

etc.

The musical score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a piano introduction in the lower staff, consisting of a series of chords and single notes. The vocal melody enters in the upper staff with a series of eighth and sixteenth notes, accompanied by a piano accompaniment in the lower staff. The melody is characterized by its rhythmic complexity and the use of chromaticism.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, with some measures containing beamed eighth notes. The bass staff provides a simple accompaniment, primarily using quarter and eighth notes. The music is divided into four measures by vertical bar lines. The handwriting is in dark ink on aged, slightly yellowed paper. The title 'The Rose Tree' is written in a cursive hand above the first measure of the treble staff.

Exercise 3.—Gallop ing teams in an arena:—

Most of the children should remain seated in teams of three in circular formation to create an arena. While these clap the rhythm, the teams of two horses and a driver should in turn get up and gallop round the arena.

This step may be practised by making use of the imagination. The children may pretend to be huntsmen on horseback, horses in carts, kangaroos, knights riding on horseback, etc.

NO 50 COME FROM THE DIEL AND SHAKE YOURSEL'

Traditional (Irish)

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece begins with a repeat sign and ends with a double bar line and repeat dots. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

Slipping.—This step if performed well provides keen enjoyment; it gives such scope for showing light and shade in movement. It should be light and springy, with no scraping as the feet move sideways. It is a sideways spring followed by the joining up of the feet.

Exercise 1.—Slipping in files:—

8 steps to the left,
8 steps to the right.
Repeat.

*Traditional (English) Arranged WHITTAKER
(simplified)*

*By permission, from Curwen Edition No 79242, published
by J. Curwen & Sons, Ltd., 24, Berners Street, London.W.1.*

No 51 ON CHRISSEMIS DAY

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of four systems, each with a treble and bass staff. The first system contains six measures: the first five are marked 'Red.' and the sixth is marked with an asterisk (*). The second system contains six measures: the first, second, fourth, and fifth are marked 'Red.', while the third and sixth are marked with an asterisk (*). The third system contains four measures: the first and third are marked 'Red.'. The fourth system contains four measures: the first, third, and fourth are marked 'Red.'. The melody in the treble staff is characterized by beamed eighth and sixteenth notes, often with a descending line. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

Exercise 2.—Slipping in files:—

8 small steps to the left,
8 claps in position,
8 small steps to the right,
8 claps in position.
Repeat with large steps.

Nº 52 CANARIES
Allegretto

PURCELL



By permission of the publishers, Messrs. Schott & Co., Ltd., London.

Exercise 3.—Slipping in circles joining hands.

NO 53. MNEMOSYNE

E. C. ROSE

Allegretto
mf

cresc.

dim.

The musical score is written for piano and bass. It begins with a treble and bass staff. The first system is marked 'Allegretto' and 'mf'. The second system has a 'cresc.' marking. The third system has a 'dim.' marking. The fourth system concludes the piece with a double bar line.

Exercise 4.—Slipping in circles joining hands. This exercise gives appreciation of phrasing:—

8 steps clockwise,
8 steps counter-clockwise.
Repeat.

No 54 GREENSLEEVES

Traditional (English)

Rocking or swaying.—If children work in pairs it may aid their sense of rhythm.

Exercise 1.—The pendulum of the grandfather clock. Let children stand still and swing arms gently backwards and forwards in imitation of the pendulum.

NO 55 GRANDFATHER CLOCK (Bass well marked)

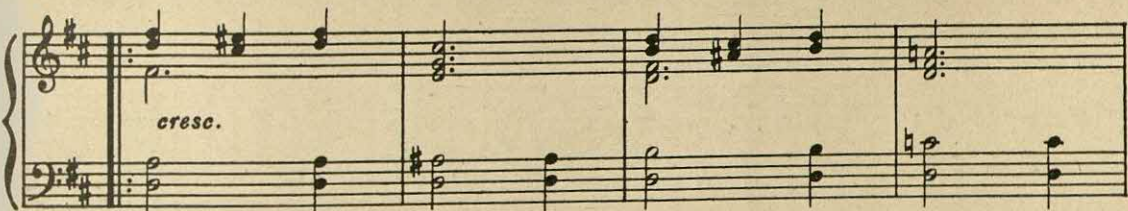
E. C. ROSE



Exercise 2.—The swaying branches. Let children sway their arms overhead from left to right in imitation of branches swayed by the wind.

Nº 56 WALTZ

Fr. SCHUBERT



Exercise 3.—The scythe. Let children imagine the swinging movement of the scythe, moving their arms with closed hands from the right shoulder under the left arm and back again.

Nº 57 From "SOIREE DE VIENNE"

SCHUBERT-LISZT

Handwritten musical score for 'The Rose Tree' in 3/4 time, marked *mp*. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The melody features a wavy line above the first two measures and a wavy line above the third measure. The accompaniment consists of chords and single notes.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one flat. The music is in 4/4 time. The first staff of the piano accompaniment features a melody with a trill on the first note of the first measure. The second staff of the piano accompaniment provides harmonic support with chords and single notes. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

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Exercise 4.—The swing. Let children stand in pairs facing one another with hands joined; and let them swing their arms to left and right to imitate the swing,—or the cradle, or the bell swinging in the belfry.

No 58 THE HURDY GURDY MAN

P. TSCHAIKOWSKY
Arr. E.C.R.



Exercise 4.—Continued.

Musical score for Exercise 4, continued. The score is written for piano and consists of two systems. The first system contains six measures, and the second system contains five measures. The key signature is one sharp (F#), and the time signature is 4/4. The music features a steady bass line with eighth notes and chords in the treble. The first system ends with a repeat sign, and the second system ends with a double bar line.

Exercise 5.—Hushing the baby to sleep. Swaying movement. One sway of the body to each bar.

No 59 NORWEGIAN CRADLE SONG

Musical score for No 59, Norwegian Cradle Song. The score is written for piano and consists of two systems. The first system contains six measures, and the second system contains six measures. The key signature is one flat (Bb), and the time signature is 2/4. The music features a steady bass line with eighth notes and chords in the treble. The first system starts with a piano (*mp*) marking. The second system ends with a double bar line.

Suiting steps to varied rhythms.—An enjoyable exercise in free interpretation can be made by introducing all sorts of rhythms as a mystery exercise, and allowing the children to act as they please. They should listen well first and then interpret. Good rhythm, not showy movement, is the ideal.

NO 60 FANTASIA from "THE BEGGAR'S OPERA"*Arr. E.C. ROSE*

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (*f*) dynamic and includes the word *gives* under the bass staff. The second and third systems continue the piece with various rhythmic patterns. The fourth system concludes with a mezzo-piano (*mp*) dynamic and a *loco* marking under the bass staff. The piece ends with a double bar line and repeat signs.





Più mosso



III. TIME

Having given the children abundant opportunity of sensing rhythms by free interpretation, and of learning steps which introduce decided rhythms, they should by now be able to sense the regular recurrence of accents which divide the pulses into groups of two, three, and four. It is therefore possible to teach the children rhythmical movements to interpret time more definitely, or, in other words, to teach them how to beat time rhythmically for duple, triple and quadruple time.

Duple time.—Arms should start from above the head and swing forwards and downwards on the accented pulse to convey the idea of weight, and rebound to the upward raised position on the weak pulse. The movements should be smooth and rhythmical.

As an added exercise for expressing time, children may bounce a ball and catch it, demonstrating the strong and weak pulses.

NO 61 THE RED SARAFAN

Traditional (Russian)

Grazioso

mp

to Φ Coda

cresc.

D. C.

Φ CODA

NO 62 LATE ONE EVENING

Traditional (Russian)

The first system of the musical score for 'The Song of the Lark' is in 2/4 time. It features a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff begins with a half note G3, followed by a quarter note F3, and then a half note E3. The music is marked with a piano (p) dynamic.

The first system of the musical score for 'The Song of the Lark' is shown. It consists of a treble and a bass staff. The treble staff begins with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. The bass staff begins with a quarter note E3, followed by a quarter note D3, and then a quarter note C3. The music continues with various chords and single notes, including a 'cresc.' (crescendo) marking. The system ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The piano part features a prominent melody in the right hand, with the left hand providing harmonic support. The score includes a "dim." (diminuendo) marking over the piano accompaniment. The lyrics are written below the voice staff.

Nº 63 HUNGARIAN DANCE (Nº 17)

J. BRAHMS



Triple time.—Arms should start from above the head, as before, swing forwards and downwards on the accented pulse, rise sideways to shoulder height on the first weak pulse, and swing slightly inwards and upwards on the second weak pulse.

Again a ball game may add interest. The children might work in pairs. The ball should be bounced from A to B, caught on the weak pulse by B and thrown to A by B on the last pulse of the bar. The bounce is the strong movement, corresponding with the accented pulse.

Nº 64 MENUET

PURCELL

Delicato

p

etc.

p.

tr

cresc.

№ 65 BERENICE

HANDEL

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece begins with a double bar line and a repeat sign. The tempo/mood is marked *mp* (mezzo-piano). The piece ends with a double bar line and a repeat sign. The bass staff has a *8^s* (octave) marking under the final measure.

1

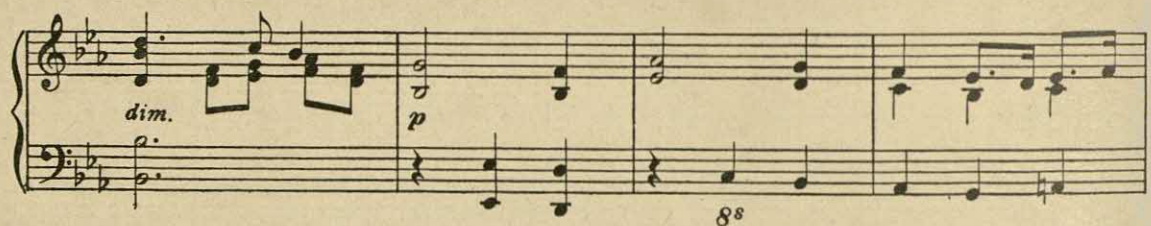
2

p

p

loco

A musical score for a piano piece titled 'The Rose Tree'. The score is written on two staves, treble and bass clef, with a key signature of two flats (B-flat and E-flat). The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, with some triplets. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a final chord in the treble staff.



Quadruple time.—Arms should swing forwards and downwards on the accented pulse, swing upwards to folded arms position on the second pulse, swing sideways for the third pulse, and slightly inwards and upwards for the fourth pulse.

Here the balls might be bounced and caught on the first and second pulses, and thrown slightly upwards and caught on the third and fourth pulses. This gives the slightly stronger accent on the third pulse, as compared with the second and fourth.

No 66 NOCTURNE

Fr. CHOPIN

p

Fine

poco cresc.

pp

D.C. al fine

No 67 REYNARDINE

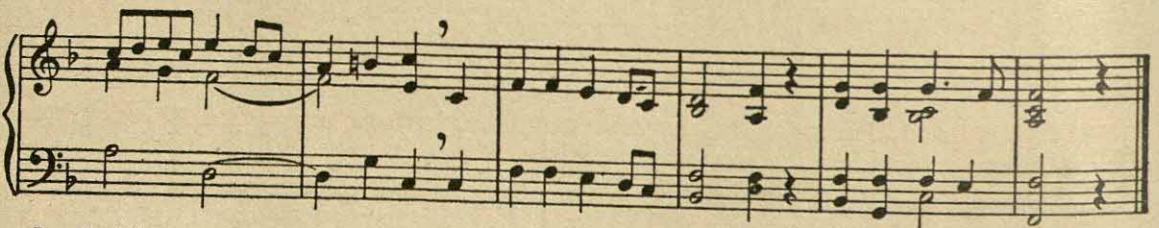
Traditional (Irish)
From HERBERT HUGHES' Irish Country Songs, Vol. I.
By permission of Messrs. Boosey & Co., Ltd.



No 68 WACHTERLIED

Andante

Ed. GRIEG



Reproduced by permission of O. F. Peters, Leipzig.

(Note.—In all these exercises care should be taken to avoid jerkiness—a smooth, continuously rhythmical performance should be the objective.)

IV. NOTE VALUES

The children may now be advisedly introduced to note values, so that a familiarity may be gained with the relative values of the crotchet, the minim, the quaver and the semi-breve. An ordinary, everyday experience—the ticking of the clock—may here prove useful. The ticking of the ordinary clock may quite well be compared to the crotchet, that of the grandfather clock to the minim, and that of the wrist watch to the quaver. To express this idea the children should sit cross-legged in three teams—either in files or in circles—and with closed fists.

Exercise 1.—Children hammer on their knees to the crotchet pace. (Ordinary clocks.)

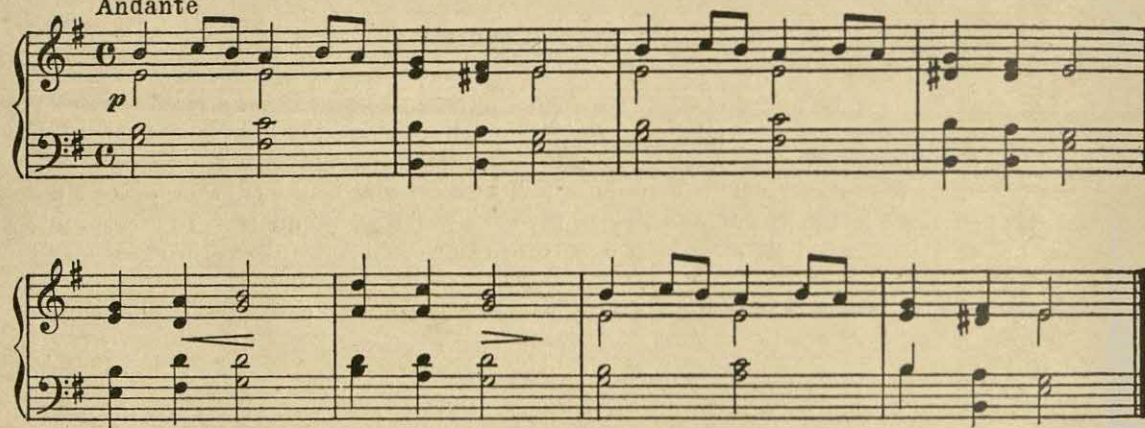
No 69 HYMN TO JOY

BEETHOVEN

The musical score for 'Hymn to Joy' by Beethoven, No. 69, is presented in three systems. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The first system begins with a forte (f) dynamic marking. The second system includes a repeat sign. The third system ends with a double bar line and repeat dots. The notation includes various note values such as crotchets, minims, and quavers, as well as rests and accidentals.

N^o 70 GOODNIGHT
Andante

Traditional (Bohemian)



Exercise 2.—Children hammer on their knees to the minim pace. (Grandfather clocks.)

N^o 71 MARCH FROM ATHALIE

MENDELSSOHN

Exercise 3.—Children hammer on their knees to the quaver pace. (Wrist watches.)

NO 72 TOCCATA IN A
Allegro

PARADIES



By permission of Messrs. Augener, Ltd.

Exercise 4.—Each team should then represent one particular note value, and beat them out simultaneously.

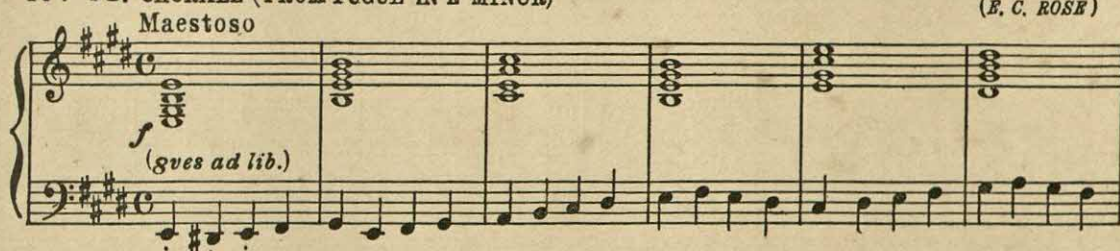
(Any of the Tunes above—Nos. 69, 70, 71, 72—might be played for this Exercise.)

Exercise 5.—To express the semibreve a reference may be made to the roadmender who has to drive in a stake with big blows.

The children should stand and drive in imaginary stakes, timing their blows with a rhythmical swing to last four pulses.

NO 73. CHORALE (FROM FUGUE IN E MINOR)

F. MENDELSSOHN
(F. C. ROSE)



Exercise 5.—Continued.



V. STEPPING NOTE VALUES AND RHYTHMIC PATTERNS

The former section on note values automatically leads on to the stepping note values and rhythmic patterns, and establishes the knowledge of musical notation.

The stepping of note values.—Following on from the ideas in the previous section, the children should be arranged in four files, and the following exercises performed, remembering that the clapping of the values should precede the exercises.

Exercise 1.—Stepping the crotchet. Each file should march, following the leader, to an ordinary march time.

GERMAN STUDENTS' SONG

Pesante *Bass to be well marked*

From Brahms'
Academic Festival Overture

Exercise 2.—Stepping the minim. Each file should march at half the speed, taking a fresh step on every 1st and 3rd pulses, allowing the knees to bend on the 2nd and 4th pulses.

No 75 MARCH FROM ATHALIE

F. MENDELSSOHN



Exercise 3.—Stepping the quaver. Each file should run, following the leader, each running step representing a quaver.

Nº 76 TOCCATA IN A

PARADIES

Allegro



By permission of Messrs. Augener, Ltd.

Exercise 4.—Stepping the semibreve. Each file should move one pace per bar—i.e. on the 1st pulse—the 2nd, 3rd and 4th pulses being defined by swinging the free foot in front, to the side and to the rear in turn and tapping on each pulse.

Nº 77 CHORALE (FROM FUGUE IN E MINOR)

F. MENDELSSOHN

Arranged by E. C. ROSE

Maestoso



Exercise 4.—Continued.

This musical score is for a piano exercise in D major, consisting of six systems of two staves each. The key signature has two sharps (F# and C#), and the time signature is common time (C). The notation includes various chords, arpeggios, and melodic lines in both hands. The first system shows a simple harmonic progression. The second system features a more complex texture with overlapping chords and a melodic line in the right hand. The third system continues with similar harmonic patterns. The fourth system introduces a melodic line in the right hand. The fifth system includes dynamic markings: *dim.* (diminuendo) and *p* (piano). The sixth system concludes with a *rit.* (ritardando) marking and a final chord.

dim. p rit.

Exercise 5.—Let each team represent one particular note, and work, as above, independently of, but simultaneously with, the others.

(Any of the Tunes 69, 70, 71, 72, 73 would suit this Exercise.)

Exercise 6.—Let all the children step one semibreve, two minims, four crotchets, and eight quavers in succession, to mark the four values.

N^o 78 PAVANE

E. C. ROSE

The musical score for "N° 78 PAVANE" is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system begins with a piano (p) and mezzo-piano (mp) dynamic marking. The second system includes first and second endings. The third and fourth systems continue the piece, with the fourth system ending with a final cadence. The notation includes various note values, rests, and bar lines.

Exercise 7.—Let the children repeat Exercise 6, but as a *round*, allowing each team to start two bars ahead of the next.

In Exercises 1 to 5 the leader of each team should wear a card bearing a picture of the note being stepped.

NO. 79 PAVANE

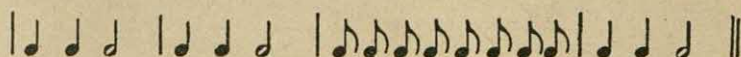
E. C. ROSE

The musical score for "No. 79 Pavane" is presented in four systems. Each system consists of a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a piano (p) dynamic marking. The second system includes first and second endings. The third system continues the melodic and harmonic development. The fourth system also includes first and second endings, concluding with a final cadence. The notation includes various note values, rests, and dynamic markings typical of early 20th-century pedagogical music.

The stepping of rhythmic patterns.—The tunes of very well-known jingles, rhymes, and songs should next be attempted, remembering that notes longer than one beat must be sustained by bending the knees or by tapping the free foot.

Here are a few examples of simple rhythmic pattern:—

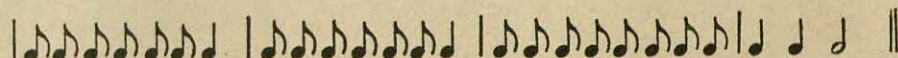
1. *Hot Cross Buns.*



NO 80 HOT CROSS BUNS

Hot cross buns! Hot cross buns! One a pen-ny, two a pen-ny, Hot cross buns

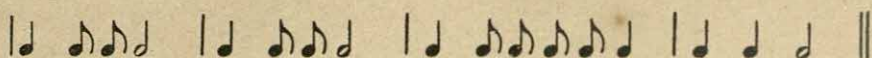
2. *Polly Put the Kettle On.*



NO 81 POLLY PUT THE KETTLE ON

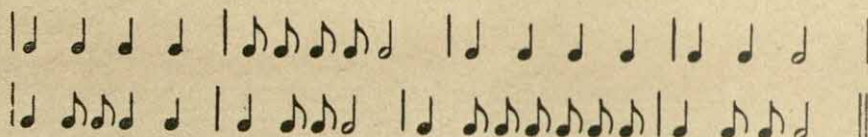
Pol - ly, put the Ket - tle on, Pol - ly, put the Ket - tle on,

Pol - ly put the Ket - tle on, We'll all have tea.

3. *Pease Pudding.*

NO 82 PEASE PUDDING

A musical score for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: "Pease pudding hot, Pease Pudding cold, Pease pudding in the pot Nine days old."

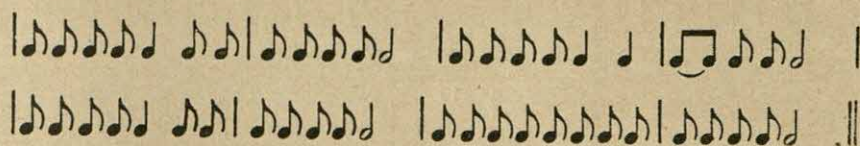
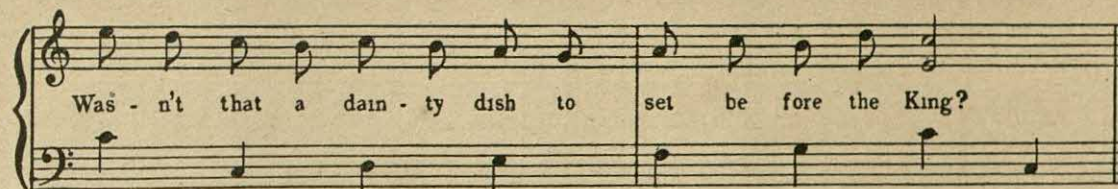
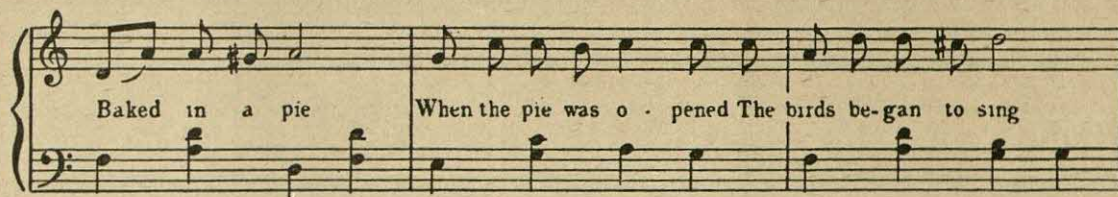
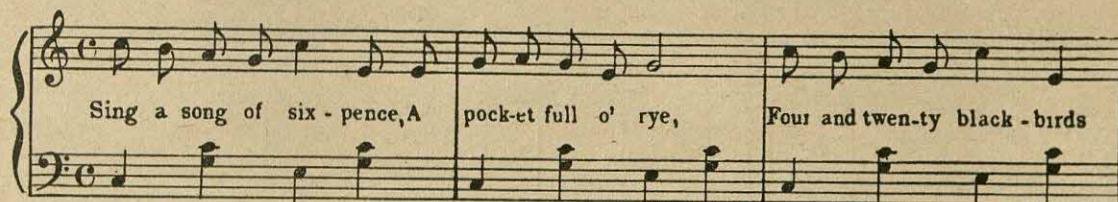
4. *Baa, Baa, Black Sheep!*

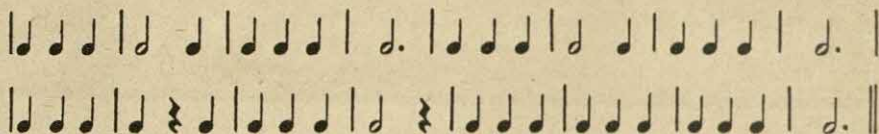
NO 83 BAA, BAA, BLACK SHEEP!

A musical score for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature has two flats (Bb, Eb), and the time signature is common time (C). The lyrics are: "Baa, Baa, Black Sheep! Have you an - y wool?" "Yes, sir! Yes sir!"

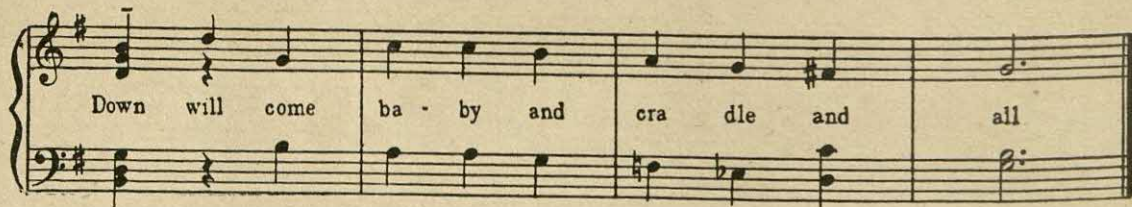
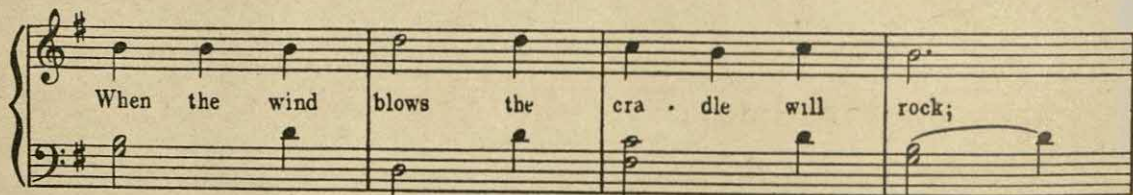
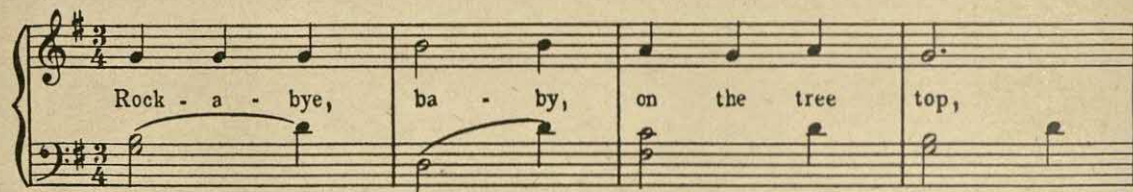
A musical score for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature has two flats (Bb, Eb), and the time signature is common time (C). The lyrics are: "Three bags full. One for the mas - ter, One for the dame,"

A musical score for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature has two flats (Bb, Eb), and the time signature is common time (C). The lyrics are: "One for the lit - tle boy that lives down the lane."

5. *Sing a Song of Sixpence.*N^o 84 SING A SONG OF SIXPENCE

6. *Rock-a-bye, Baby.*

NO 85 ROCK-A-BYE, BABY



7. Jack and Jill.

Note.—Should any dotted crotchet and quaver ($\text{♩} \text{♩} \text{♩}$), or crotchet and quaver ($\text{♩} \text{♩}$) rhythms occur in stepping tunes, they are usually interpreted by the skipping step. For instance *Jack and Jill* calls for the following treatment:



Nº 86 JACK AND JILL

Jack and Jill went up the hill To fetch a pail of wa - ter,

Jack fell down and broke his crown, And Jill came tum-bling af ter.

(Note.—Bars 1, 2, 3, 5, 6, 7, should be skipped, and bars 4 and 8 stepped to the ordinary walking step, regarding the dotted crotchet (♩.) as a crotchet (♩).)

VI. PHRASING AND FORM

In the stepping of tunes in Section V., an excellent opportunity presents itself of introducing phrasing and form, and thus training the child to recognise a definite shape or pattern in what might otherwise be a mere medley of sounds. Rhymes, particularly those which contain

questions and answers, are specially useful in this respect, and the following methods are suitable for use in stepping the rhythms in Section V:—

1. The children should clap and step alternate phrases.
2. The stepping might be performed alternately forwards and backwards; i.e., turning about for alternate phrases.
3. Stepping alternately to the left and right; i.e., again facing the same direction in which the child is moving.
4. Teams of children might be arranged, and the phrases stepped by various teams. For instance, if the tune consists of the AB pattern, as in the case of *Little Bo-Peep*, there should be an A team stepping the A tune and a B team stepping the B tune. If the tune be of the AABA pattern or the ABBA pattern, the A and B teams should work accordingly.

These ideas should also be applied to tunes other than rhymes, provided the music is familiar.

VII. DRAMATISATION OF RHYMES, ETC.

This section gives opportunity to the child's inherent love of impersonation and drama, and creates an added interest to the work. Nursery rhymes and simple songs are often suggestive of dramatisation, and the few examples which follow will serve as a guide for the teacher who can adapt numberless other examples in a similar way.

1. *Jack and Jill*.—Children sit in two rows facing one another. Let them be Jacks and Jills in turn. Indicate the well at one end by a chair.

Bars 1—3. Jack and Jill skip to the well.

Bar 4. They pretend to dip in a pail and turn round.

Bars 5 and 6. Jack springs and falls down.

Bars 7 and 8. Jill springs and falls down.

The rest of the class should clap the rhythm during bars 1—4, but when Jack springs and falls, one line should do the same, and when Jill springs and falls, the other line should do likewise.

The game should then be repeated with a fresh Jack and Jill.

NO 87 JACK AND JILL

Jack and Jill went up the hill To fetch a pail of wa - ter,

Jack fell down and broke his crown, And Jill came tum - bling af - ter.

2. *Hickory, Dickory, Dock!*—Place about a dozen chairs in a row to represent clocks and stand a child behind each. Choose a dozen children to be the mice.

Bars 1 and 2. The mice beat their thighs with their hands alternately to make a rhythmical tattoo.

Bars 3 and 4. The mice run and climb on the chairs.

Bar 5. The clocks clap their hands on the word *one*.

Bar 6. The mice jump off the chairs on the word *down*.

Bars 7 and 8. The mice run back to places.

This game should be repeated, changing the mice and the clocks.

HICKORY, DICKORY, DOCK

The first system of musical notation is for the song 'Hickory, Dickory, Dock'. It consists of a grand staff with a treble and bass clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Hick-or - y, dick-or - y dock! — The mouse ran up — the clock — The'. The music is written in a simple, rhythmic style suitable for children's songs.

The second system of musical notation continues the song 'Hickory, Dickory, Dock'. It consists of a grand staff with a treble and bass clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'clock struck one! The mouse ran down. Hick-or - y, dick-or - y, dock! —'. The music is written in a simple, rhythmic style suitable for children's songs.

3. *Little Miss Muffet*.—Let half the class represent spiders and the others Miss Muffets. Those representing Miss Muffets sit either on chairs or on the floor in a circle. The spiders crouch in a circle a few yards outside the others.

Bars 1, 2, 3, 4. Miss Muffet children, swaying slightly from left to right, eat imaginary curds and whey from imaginary bowls with imaginary spoons.

Bars 5 and 6. The spiders crawl briskly to the sides of the others, and squat down on all fours beside them looking into their faces.

Bars 7 and 8. The Miss Muffets run rapidly away behind them.

The children have thus automatically changed places and can repeat the game in the new order.

NO 89 LITTLE MISS MUFFET

Lit-tle Miss Muf-fet she sat on a tuf - fet, Eat-ing her curds and whey— There

came a big spi-der and sat down be-side her, And. frightened Miss Muf-fet a - way.—

4. *Sing a Song of Sixpence*.—A group of children should be seated on the floor to represent blackbirds. The remainder should form a circle outside them.

Bars 1—4. The children outside skip round clockwise.

Bar 5. The children outside sit down with a springy jump on the word *opened*.

Bar 6. The blackbirds jump up on the word *sing*.

Bar 7 and 8. The blackbirds run about in the middle of the circle flapping their arms for wings.

NO 90 SING A SONG OF SIXPENCE

Sing a song of six-pence, A pocket full o' rye, Four and twenty black-birds

Baked in a pie. When the pie was opened The birds began to sing,

Was - n't that a dain - ty dish to set be - fore the King?

(Note.—In all such games the teacher or some of the children should sing the words to aid the children's interpretation.)

VIII. SIMPLE DANCES

The following explanations and abbreviations may prove useful in deciphering the directions:—

w.s.—walking step.

r.s.—running step.

sk.s.—skipping step.

sl.s.—slipping step.

up—towards the top of the room.

down—towards the bottom of the room.

x—boy. } (The boy stands on the left of the girl.)
o—girl. }

To fall back is to move backwards.

Hands eight, or four, etc.—8 or 4 children join hands.

When two dancers are standing side by side and are told to *take hands*, they give the nearest hand; i.e., the inside.

When two dancers *cross hands* they give right hand to right hand, and left hand to left hand.

When two dancers face each other and are told to give *both hands*, they join left with right, and right with left.

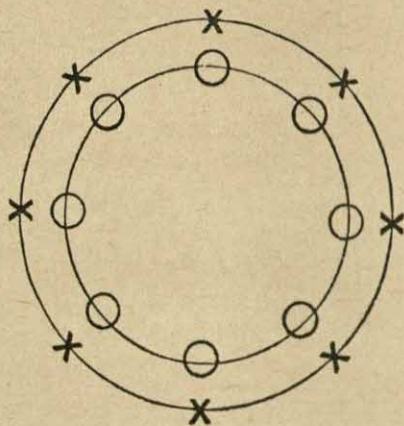
To cross *by the right* is to pass right shoulder to right shoulder.

To *cast off* is to turn outward and dance away from the set.

To *turn single* is to turn right round to the right on the spot to four running steps.

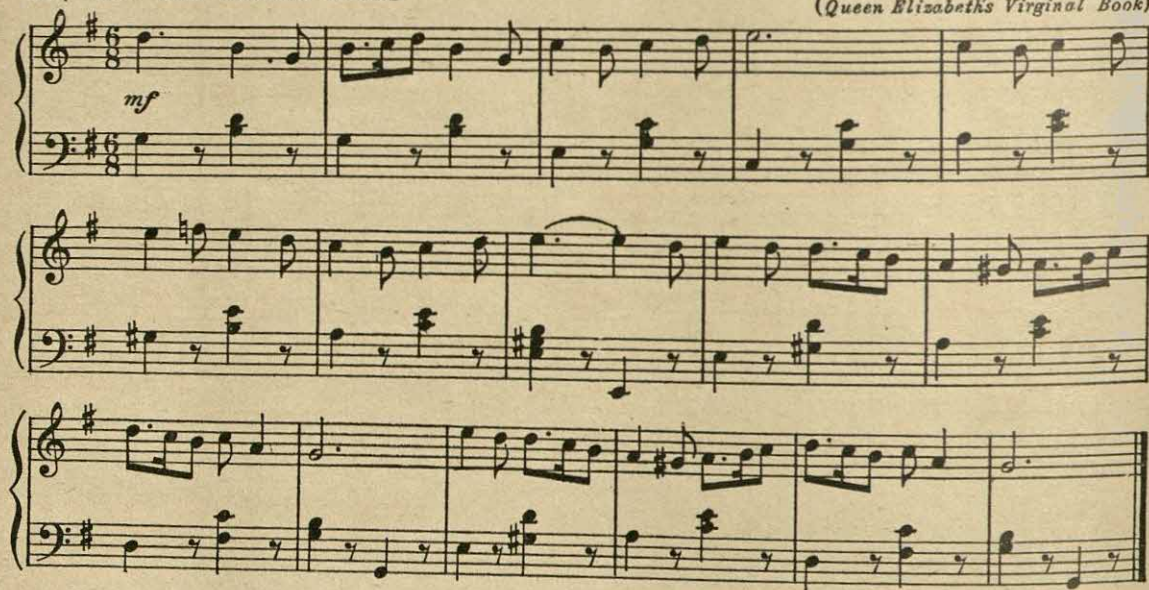
1. *The Gipsies' Round.*

—Round for as many as will.



NO 91. THE GIPSIES' ROUND

(Queen Elizabeth's Virginal Book)



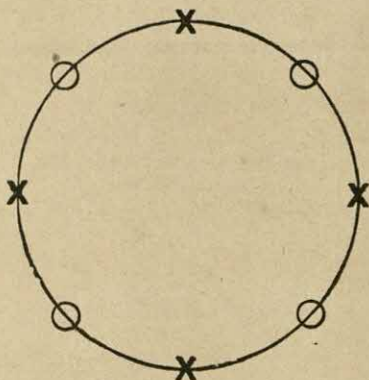
Bars 1—8. All skip clockwise, partners crossing hands and facing round in a circle.
Bars 9 and 10. Face partners and clap hands four times.

Bars 11 and 12. Slip clockwise giving both hands to partners.

Bars 13 and 14. Face partners still and clap hands four times.

Bars 15 and 16. Slip counter-clockwise giving partners both hands.

2. Dance to the tune of
*Mourn Not the Pain of
Loving*.—Round for 4
couples.



NO 92. MOURN NOT THE PAIN OF LOVING

Old French Melody
By permission, from Curwen Edition N^o 6268, published
by J Curwen & Sons, Ltd., 24, Berners Street, London, W.1.

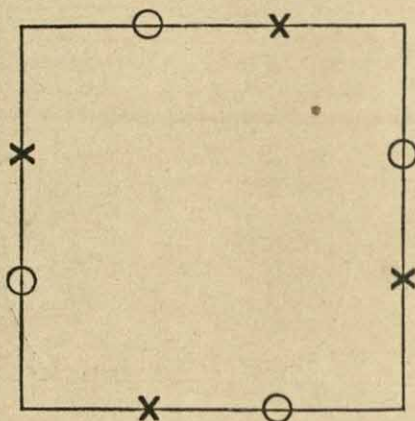
A music—Bars 1—8. Hands eight, 16 slips clockwise.

B music—Bars 1—4. Boys run to the middle 4 steps, and fall back 4 steps, while the girls clap.

Bars 5—8. Girls do the same while the boys clap.

A music—Bars 1—8. Hands eight, 16 slips counter-clockwise.

3. Dance to the tune of *Chestnut or Dove's Figary*.—Square for 4 couples.



NO 93 CHESTNUT or DOVE'S FIGARY

Traditional (English)
Arranged CECIL SHARP

A

p

B

By permission, from *Country Dance Tunes, Set IV (Novello)*

- A music*—Bars 1—2. Boys run 4 steps to the middle and fall back 4 steps to places.
 Bars 3—4. Girls do the same.
 Bars 5—8. Hands eight, 8 running steps clockwise.
- B music*—Bars 1—2. Boys hands four and walk round to places clockwise.
 Bars 3—4. Girls do the same.
 Bars 5—8. Hands eight and 8 running steps counter-clockwise.

4. *Dance to the tune of La Fête du Village.*—Longways for 4 couples.

Top { O O O O O O } Bottom.
 { X X X X X X }

NO 94 LA FÊTE DU VILLAGE

GOSSEC 1778

The musical score is written for piano in 6/8 time. It consists of four systems of music. The first system is marked 'A' and the second 'B'. The third system ends with 'D.C. al Fine without repeat' and the fourth with 'Fine'.

Start facing up.

- A music*—Bars 1—2. All, 4 slips to the left.
 Bars 3—4. All, 4 claps.
 Bars 5—6. All, 4 slips to the right.
 Bars 7—8. All, 4 claps.

A music—Bars 1—2. All, 4 slips to the right.

Bars 3—4. All, 4 claps.

Bars 5—6. All, 4 slips to the left.

Bars 7—8. All, 4 claps.

B music—All face and join hands with partners.

Bars 1—2. All, 4 slips up the room.

Bars 3—4. All, clap 4 times.

Bars 5—6. All, 4 slips down the room.

Bars 7—8. All, clap 4 times.

B music—Bars 1—2. All, 4 slips down the room.

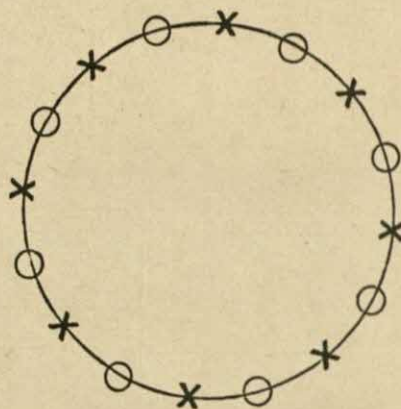
Bars 3—4. All, clap 4 times.

Bars 5—6. All, 4 slips up the room.

Bars 7—8. All, clap 4 times.

A music—Bars 1—8. All, swing partners—*sk.s.*

5. Dance to the tune of
Herren und Gebieterin.—
Round for 8 couples.



No 95 HERREN UND GEBIETERIN

A Allegro

Traditional (Russian)

- A music*—Bars 1—8. Hands all, 16 *sk.s* clockwise.
A music—Bars 1—8. Hands all, 16 *sk.s* counter-clockwise.
B music—Bars 1—4. All skip 4 steps towards the centre and back again.
 Bars 5—8. Same again.
B music—Bars 1—8. Hands all, 16 *sk.s* clockwise.

6. Dance to the tune of *A Vauxhall Dance*.—Longways for 8 couples.

Top { O O O O O O O O } Bottom.
 { X X X X X X X X }

Nº 96 A VAUXHALL DANCE

D'URFEY

Arranged by *ARTHUR PURCELL*
 By permission of Messrs. J. H. Larway



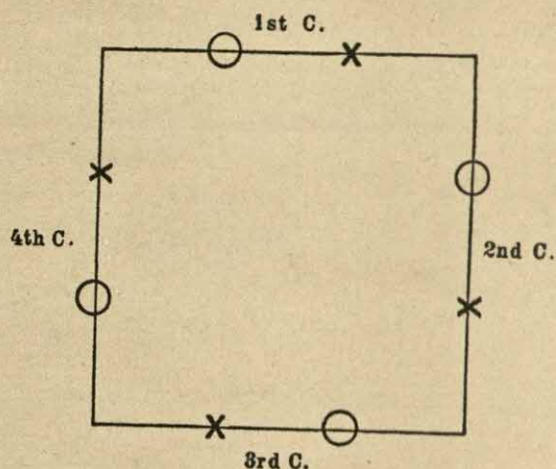
A music, played twice—Boys cast off to the left and girls cast off at the same time to the right, and both skip 16 steps in a circular direction back to places.

B music, played twice—Partners face and give both hands and turn partners clockwise to 16 heavy *w.s.*

A music, played twice—As before.

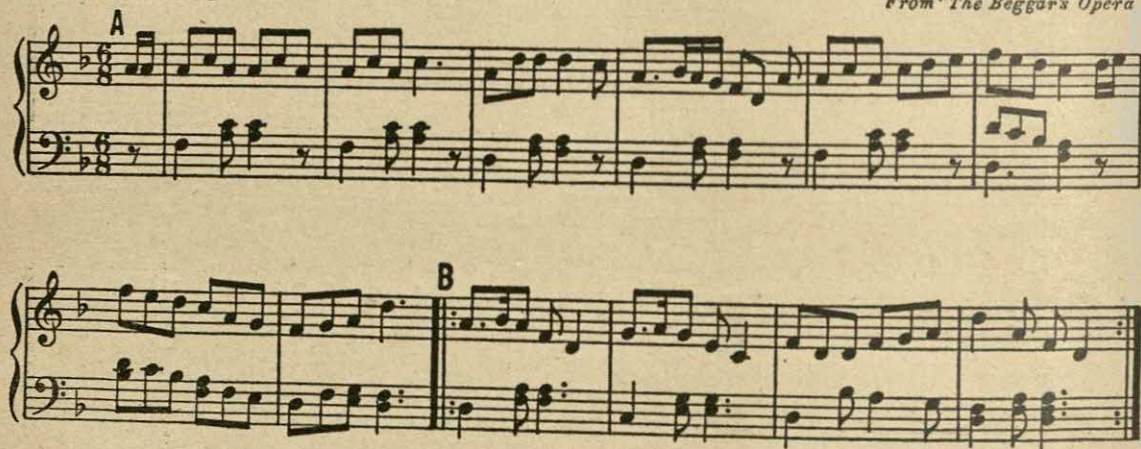
B music, played twice—As before but with *sk.s*.

7. Dance to a tune from *The Beggar's Opera*.—Square for 4 couples.



NO 97 DANCE

From "The Beggar's Opera"



- A music*—Bars 1—2. 1st and 3rd boys change places passing right (4 sk.s).
 Bars 3—4. 2nd and 4th boys change places passing right (4 sk.s).
 Bars 5—6. 1st and 3rd girls change places passing right (4 sk.s).
 Bars 7—8. 2nd and 4th girls change places passing right (4 sk.s).
B music—1—4. Hands eight and slip 8 steps clockwise.
B music—1—4. Hands eight and slip 8 steps counter-clockwise.
A music—All as before but skipping back to original places.
B music—1—4. Hands eight and slip 8 steps clockwise.
B music—1—4. Hands eight and slip 8 steps counter-clockwise.

8. Dance to the tune of *The Lady in the Dark*.—Longways for as many as will.

Top { O O O O O O } Bottom.
 { X X X X X X }

NO 98 THE LADY IN THE DARK

Stately
play three times

Traditional (English)
Arranged by ARTHUR PURCELL
By permission of Messrs. J. H. Larway



All face partners.

Bars 1—2. All fall backwards (4 sk.s).

Bars 3—4. All turn single.

Bars 5—6. All move forwards (4 sk.s).

Bars 7—8. All turn single.

Bars 1—2. Give partners both hands and slip 4 steps to the top.

Bars 3—4. All clap 4 times.

Bars 5—6. Give partners both hands and slip 4 steps to the bottom.

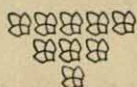
Bars 7—8. All clap 4 times.

Bars 1—8. All partners cross hands facing up, and the leaders, followed by the rest, skip round the room, turning off to the left.

ALPHABETICAL LIST OF TUNES IN THE SECTION OF RHYTHMIC TRAINING

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 BAA, BAA, BLACK SHEEP, Old Rhyme, No. 83
 BERENICE, *Handel*, No. 65
 BOLD GENDARMES, THE, *Offenbach*, No. 16, 45
 BY A BANK AS I LAY, Arranged by *Martin Shaw*, No. 8
 CANARIES, *Purcell*, No. 52
 CHESTNUT OR DOVE'S FIGARY, Traditional (English), Arranged by *Cecil Sharp*, No. 93
 CHORALE (FROM FUGUE IN E MINOR), *Mendelssohn*, Arranged by *E. C. Rose*, No. 73, 77
 CHORALE, Arranged by *Schumann*, No. 3
 COME FROM THE DIEL AND SHAKE YOURSEL', Traditional (Irish), No. 50
 DANCE (FROM *The Beggar's Opera*), No. 97
 DANCING SONG, *Reinecke*, No. 30
 ECOSAIS, *Beethoven*, No. 44
 FANTASIA (FROM *The Beggar's Opera*), Arranged by *E. C. Rose*, No. 60
 FÊTE DU VILLAGE, LA, *Gossec* 1778, No. 94
 FIRST OF APRIL, THE, Traditional (English), Arranged by *Porter*, No. 25
 GIPSIES' ROUND, THE, Queen Elizabeth's Virginal Book, No. 91
 GODDESSES, Traditional (English), Arranged by *Cecil Sharp*, No. 13
 GOODNIGHT, Traditional (Bohemian), No. 70
 GRANDFATHER CLOCK, *E. C. Rose*, No. 55
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 HARK THE TINY COWSLIP BELL, Traditional, harmonised by *E. C. Rose*, No. 15
 HERREN UND GEBIETERIN, Traditional (Russian), No. 95
 HICKORY, DICKORY, DOCK, Old Rhyme, No. 88
 HOT CROSS BUNS, Old Rhyme, No. 80
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 HUNSDON HOUSE, *Playford*, Arranged by *Cecil Sharp*, No. 35
 HURDY GURDY MAN, THE, *Tschaikowsky*, Arranged by *E. C. Rose*, No. 58
 HYMN TO JOY, *Beethoven*, No. 69
 IRISH WASHERWOMAN, THE, Traditional (Irish), No. 46
 I WISH I HAD THE SHEPHERD'S LAMB, Arranged from *Herbert Hughes' Irish Country Songs*, Vol. I., No. 1
 JACK AND JILL, Old Rhyme, No. 86, 87
 JIG, *E. C. Rose*, No. 47
 LADY IN THE DARK, THE, Traditional (English), Arranged by *Arthur Purcell*, No. 98
 LATE ONE EVENING, Traditional (Russian), No. 62
 LITTLE MISS MUFFET, Old Rhyme, No. 89
 LOVE LIES BLEEDING, Arranged by *Martin Shaw*, No. 9
 MAID OF LEKO, THE, Traditional (German), No. 18
 MANX CEREMONIAL DANCE, Previously Unpublished, No. 38
 MARISHKA, *F. Korbay*, No. 19
 MENUET, *Purcell*, No. 64
 MNEMOSYNE, *E. C. Rose*, No. 53
 MOURN NOT THE PAIN OF LOVING, Old French Melody, No. 92
 MOWING THE FLOWERS AND HAY, Traditional (English), No. 17
 MY LOVE, "O SHE IS MY LOVE", From *Herbert Hughes' Irish Country Songs*, Vol. I., No. 33

- NEWCASTLE, (Playford's Dancing Master, 1650), Arranged by Cecil Sharp, No. 11
 NOCTURNE, *Chopin*, No. 66
 NORWEGIAN CRADLE SONG, No. 59
 ON CHRISSEMAS DAY, Traditional (English), Arranged by Whittaker, No. 51
 PAVANE, *E. C. Rose*, No. 78, 79
 PEASE PUDDING, Old Rhyme, No. 82
 POLISH SONG, Traditional, Harmonised by *E. C. Rose*, No. 14
 POLKA, *E. C. Rose*, No. 28, 29, 40, 43, 49
 POLLY PUT THE KETTLE ON, Old Rhyme, No. 81
 RED INDIAN DANCE, *E. C. Rose*, No. 23
 RED SARAFAN, THE, Traditional (Russian), No. 61
 REYNARDINE, Traditional (Irish), From *Herbert Hughes' Irish Country Songs*, Vol. I., No. 67
 RHAPSODY, No. 1, FROM, *Liszt*, No. 21
 RHAPSODY, No. 13, FROM, *Liszt*, No. 39
 ROCK-A-BYE, BABY, Old Rhyme, No. 85
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 "RUGGIERO," Variation on Frescobaldi's, *E. C. Rose*, No. 32
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 STUDENTS' SONG, GERMAN, From *Brahms' Academic Festival Overture*, No. 74
 SKYE BOAT SONG, Arranged by *E. C. Rose*, No. 5
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 UNGARISCHES BAUERNLIED, *Béla Bartók*, No. 12
 VAUXHALL DANCE, A, *D'Urfey*, Arranged by *Arthur Purcell*, No. 96
 WACHTERLIED, *Ed. Grieg*, No. 68
 WALTZ, *Schubert*, No. 56
 WESTERN WYNDE, THE, Traditional, Arranged by *E. C. Rose*, No. 20
 WILDER REITER, *Schumann*, No. 48
 "WITH MY FLOCK AS WALKED I", English Air 16th Century, From "Songs of Britain", No. 31
 WICHTIGE BEGEBENHEIT: An Important Event, *Schumann*, No. 2



SECTION III.—AURAL TRAINING AND APPRECIATION

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4. ACCENT, and the introduction of TRIPLE TIME
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7. Introduction of the CROTCHET (the one-pulse sound)
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AURAL TRAINING AND APPRECIATION

Introduction.—Aural Training is a branch of music which has been much discussed in recent years. But the fact remains that this most important aspect of music is almost, if not entirely, neglected in many schools.

It is our aim to awaken and develop the musical and rhythmic instincts of the children by bringing them into a musical environment, to foster the love of good music, and to teach something of the musical language.

Every new musical fact should be introduced by a musical illustration. Usually this will be learnt by rote, after which, by careful questioning on the part of the teacher, the children will be led to discover the particular fact illustrated by the music.

Impression should be followed by *expression*. That we learn by *doing* rather than by *listening* is undoubtedly true in the case of music, and the children must be actively engaged if the teaching is to be successful.

Aural Training includes pulse regularity, accent, time, note-values, rhythm, relationships of pitch, melody making, dictation exercises (rhythmic, melodic, and rhythmic and melodic combined). While some of these sections must be dealt with separately at first, it is of course impossible to keep them in water-tight compartments. Obviously rhythm and pitch cannot be divorced.

INTRODUCTORY EXERCISES

Even before any definite attempt is made to teach Pulse Regularity, the children should *listen to music*, their attention being drawn to various aspects. Passive listening is not enough. They must interpret; thus they are already beginning to *appreciate* the music which they hear.

The musical examples at this stage must be direct and simple. Very young children can distinguish between quick and slow music, loud and soft music, high and low music.

The musical illustration should be played through first, while the children listen carefully. It should then be repeated while the children interpret it in their own ways. There will be much variety of movement. The teacher may then suggest the best method of interpretation which has probably been discovered by at least some of the children.

1. Feeling for regular pulsation.—Some of the musical examples in the Rhythmic Training section can be used here. The feeling for regular pulsation is best developed through marching:—

Example (a)

NO. 1. THE BOLD GENDARMES

OFFENBACH

Pesante

The musical score is written for piano and features a strong, rhythmic melody in the treble clef and a supporting bass line in the bass clef. The tempo is marked 'Pesante' (heavy) and the dynamics are marked 'f' (forte). The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 2. The melody is characterized by a series of eighth and sixteenth notes, creating a lively, marching-like feel.

Example (a)—contd.*Example (b)*

NO 2. BY A BANK AS I LAY

MARTIN SHAW
By permission

Example (c)

NO 3. UNDER THE ROSE

MARTIN SHAW
By permission

The musical score for 'Under the Rose' is written for piano in 6/8 time. It consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat). The first system begins with a piano (*p*) dynamic marking. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a double bar line at the end of the sixth system.

Note.—At first the tempo of the above examples should be that of the normal quick step of the children. Later it can be varied so that the children must exercise greater control.

Variations of tempo should always be gradual, never sudden. For example, the march may begin at the normal tempo, with a gradual increase of speed, followed by a corresponding decrease so that the march finishes in the same tempo as it began. Or again, the speed may be so increased that the children have to break into a run, and then by a slowing down of the tempo, the children lapse into a walk.

2. Distinguishing between "loud" and "soft" music.—

NO. 4. MARCH FROM ATHALIE

Example (a)

MENDELSSOHN

NO. 5. MARCH FROM ATHALIE

Example (b)

MENDELSSOHN

Example (c)

No 6. HUNGARIAN DANCE

BRAHMS



Example (d)

No. 7, LA FOLLIA

Andante

CORELLI



Note.—The children will interpret the variation in intensity of tone by walking heavily, or stepping lightly on tiptoe. The distinction between “loud” and “soft” should be very obvious at first.

3. Recognising "high" sounds and "low" sounds.—

Example (a)

No 8. MARCH

Allegro

E. C. ROSE

mf

Example (b)

No 9. MARCH

Allegro

E. C. ROSE

mp

Example (c)

Nº 10 MARCH

E. C. ROSE

Allegro

The musical score is written for piano and consists of four systems of two staves each (treble and bass). The first system starts with a forte (f) dynamic. The second system starts with a piano (p) dynamic. The third system starts with a forte (f) dynamic. The fourth system starts with a piano (p) dynamic. The music is in 2/4 time and features a variety of chords and melodic lines.

Note.—The recognition of “high” and “low” sounds will probably be interpreted by a stretching upwards of the body and (or) arms, with a contrasting crouching movement and (or) lowering of the arms.

4. Recognising "ascending" and "descending" passages.—

Example (a)

No 11 (After SCHUBERT)

E. C. ROSE

mf

p

Example (b)

No 12 (After SCHUBERT)

E. C. ROSE

mf

p

Example 2(c)

No 13 No 1 of "THIRTY MELODIES"

BERTHOLD TOURS
By permission of Novello & Co, Ltd.

The musical score is written for piano in G major, 2/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic and includes the markings *sempre* and *cresc.* (crescendo). The second system features a forte (*f*) dynamic. The third system starts with a pianissimo (*pp*) dynamic. The fourth system concludes with a final chord. The score includes various musical notations such as notes, rests, and dynamic markings.

Nº 14 MELODY
Andante

Example (d)

E. C. ROSE



Note.—Only very obvious illustrations can be used here. The children may stand or sit, and indicate the rise and fall of the music by the raising and lowering of their arms.

5. Distinguishing between “staccato” and “legato”.—

Nº 15 From “SONATE” Nº 10

Example (a)

BEETHOVEN

Example (b)

No 16 From the "SONATA PATHETIQUE"

BEETHOVEN

Adagio cantabile

First system: Bass staff, 2/4 time, key of B-flat major. Melody starts on G4, moving stepwise up to A4, then down to G4, F4, E4, D4. Dynamics: *p*.

Second system: Bass staff continues the melody. Treble staff enters with a melody starting on G4, moving up to A4, B4, C5, then down. Dynamics: *p*.

Third system: Treble staff continues the melody. Bass staff continues the supporting line. Dynamics: *p*.

Example (c)

No 17

E. C. ROSE

Allegretto

First system: Treble staff, 2/4 time, key of D major. Melody starts on D4, moving up to E4, F#4, G4, then down. Dynamics: *p*.

Second system: Treble staff continues the melody. Bass staff enters with a melody starting on D4, moving up to E4, F#4, G4, then down. Dynamics: *p*.

Third system: Treble staff continues the melody. Bass staff continues the supporting line. Dynamics: *p*.

mf simile

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common time (C). The score consists of five measures. The first measure has a treble staff with a whole note chord (F#4, A4) and a bass staff with a whole note (F#2). The second measure has a treble staff with a whole note chord (F#4, A4) and a bass staff with a whole note (F#2). The third measure has a treble staff with a whole note chord (F#4, A4) and a bass staff with a whole note (F#2). The fourth measure has a treble staff with a whole note chord (F#4, A4) and a bass staff with a whole note (F#2). The fifth measure has a treble staff with a whole note chord (F#4, A4) and a bass staff with a whole note (F#2). The score is written in a cursive, handwritten style.

A musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The first staff contains the melody, which starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second staff contains the accompaniment, which starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The music continues for several measures, with the melody and accompaniment playing in harmony.

Note.—Since the musical terms “staccato” and “legato” cannot be used, sufficiently simple terms must be employed to convey the distinction to the child mind. The children may suggest descriptive words—for staccato, “sharp,” “jerky”; for legato, “smooth.” The interpretation of staccato will, in all probability, be by the clapping of hands, but it may be difficult to suggest any suitable movement for legato, unless it be a smooth horizontal movement of the right hand. Therefore the teacher may decide to let the children clap for the staccato passages, and remain quiet while the legato passages are played.

RHYTHM

This work is closely allied to that outlined in the section *Rhythmic Training*, yet it will be seen that the method of treatment is quite distinct.

What is rhythm? Simply, it is movement. Yet it may be well to satisfy ourselves that Rhythm and Time are not inter-changeable terms.

Mrs. Henry (formerly of the Gramophone Company) gives a rather striking definition:—"Rhythm," she says, "is the life of the music. Time is the discipline which keeps it in order."

A simple illustration may not be out of place. Consider the Time and Rhythm of the National Anthem:—

(a) Time— 

(b) Rhythm— 

Undoubtedly it is the rhythm which makes the music "live." This has been mentioned only because confusion does still exist concerning the connotation of these terms.

The rhythmic instinct is discernible in the child at a very early age. It is for us as teachers to give opportunities for the development of the powers that are there.

Again the tendency to isolate music in bars must be avoided. Whilst the function of bar lines is important, it has to be remembered that *rhythm implies progress* and that it is not arrested by bar lines. THE PHRASE, NOT THE BAR, IS THE MUSICAL UNIT.

Note.—From now onwards the subject matter is arranged in Topics in the order in which they should be taken. It must be understood that each Topic, with its introduction of new facts and subsequent exercises, will occupy more than one lesson.

TOPIC I. Regularity of Pulse.—The attention of the children must now be drawn to the regularly recurring pulses in music. They have already heard much music rhythmically played. By way of contrast, a piece of music to which movements have been made should be played irregularly. The children will quickly realise their inability to "feel" music played in such a way. The music can then be played again rhythmically, the children clapping or tapping the regularly recurring pulses. They must then be told that this element in music is called the throb, pulse or beat, and that music cannot exist without it. Here an analogy may be drawn—the doctor feels the throb or beat of our pulse. In normal health it is regular.

Much practice must be given in this work, because a well-developed sense of pulse regularity is essential if the child is to progress musically.

TOPIC 2. Accent, and the introduction of Duple Time.—So far we have dealt only with regular pulsation. The next step is the recognition of the regular recurrence of accents.

No 18

Allegretto

E.C. ROSE



The music is played first without comment while the children listen. They may be asked to say what they think of the music, whether it is slow or quick, bright, jolly or sad, etc. (This is the beginning of musical appreciation—let us, however, avoid asking the children their feelings about the music. This may seem an unimportant point; but it is one thing to ask, "Is the music bright or sad?" and quite another thing to ask, "What do you imagine, or what are your feelings, when you hear the music?")

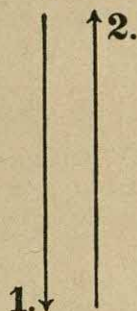
The children then clap the pulses as the music is played again with well defined accents, after which they are asked if the pulses seem all alike, i.e., of equal strength or weight. When they have realised that some pulses are "stronger" than others, let them clap again to the music, but only as these accented pulses occur. From the very first, it is better to speak of pulses rather than strong beats.

Since much clapping will be done during the Aural Training, some uniformity of method is desirable. Noisy clapping should be avoided. Little children will respond to the suggestion that the palm of the left hand is the drum, and the index and middle fingers of the right hand are the drum-sticks.

The next step is for the children to beat time to this piece of music. They are told to make a downward movement of the arms for the accented pulse followed by an upward movement on the unaccented pulse. From the first, the children should be encouraged to make graceful movements. It will probably be found that some children are naturally graceful. Some of these may be allowed to beat time in front of the class. (See the Rhythmic Training section—TIME, Section I., Exercises 61 and 62.)

Variety during these exercises can be obtained by asking the children to beat time with the right arm, left arm, or both, *always starting with both arms together.*

It must not be forgotten that aural perception can often be supplemented by visual perception. Thus it is possible to illustrate pulses, accents and bar lines in three stages:—



- [illegible]

It can be explained that the musician does not mark the accented pulses as shown in 2 above, but that he inserts a bar line immediately before each accented pulse. This has the effect of dividing the music into bars, or measures, of equal length.

In this case, each bar, or measure, contains two pulses, and so it is said that the music is in two-pulse measure, or *Duple Time*.

Many examples of music in Duple Time should be played to the children while they tap the pulses, clap the accented pulses while counting 1, 2, or beat time. Sometimes one half of the class can beat the time while the other half tap the pulses, and on the order "change" the process is reversed. If there be sufficient floor space available, the children can illustrate this feeling for pulse and accent by stepping and marching to the music. (With a little care to ensure at the very beginning that the accented pulses are marked by the *left* foot, the difficulty experienced by very many children when asked to march in step to music, is overcome during the early stages.)

Musical examples should not be confined to those which have a crusic beginning, i.e., those which commence on the first beat of the bar, but should include examples of anacrusic beginnings, i.e., those which begin on a beat other than the first:—



Examples taken from the section on Rhythmic Training:—

(a) With crusic beginnings, Nos. 4, 6, 7, 12, 15, 20, 23, 24, 26, 27, 28, 29, 30, 39, 40, 43, 44, 49, 59, 61, 62, 63, and 89.

(b) With an anacrusic beginning, No. 75. Other examples can be found in any collection of Nursery Rhymes, or Dance Tunes.

TOPIC 3. Introduction of the notes Doh and Soh.—We are all so familiar with the Major Scale and the Tonic Solfa names, that we cannot remember in what circumstances we learnt them. If there be several ways we can, and should, seek to discover the most natural and effective method of approach.

Since it is quite possible for children to sing the Major Scale, ascending and descending, and yet be almost entirely ignorant of the relationship of the notes, authorities on Aural Training now affirm that the various degrees of scale should be introduced *one by one*, and in a certain order.

The following order is suggested:—doh and soh together, then doh¹, me, te, ray, fah, and lah, each note being fully and thoroughly dealt with before proceeding to the next.

It is as essential that the child must see the names of the notes which he is being taught, as that he must visualise the letters when learning to read. The modulator before the class must *contain only the notes already learnt*, each new note being added as introduced.

The method for the introduction of doh and soh is as follows:—

(a) The following tune is learnt by rote:—

NO 19 DOH-SOH

The musical notation is for a two-part setting in G major, 2/4 time. The first system contains the lyrics 'Doh is strong and soh is bright'. The second system contains the lyrics 'Ev - er keep - ing home in sight.' The melody is simple, using only the notes Doh (G) and Soh (B) in the first system, and then adding other notes in the second system. The bass line provides a simple accompaniment.

(b) When the tune is known the Tonic Solfa names are given to the notes, and the modulator showing *doh* and *soh* drawn on the blackboard.

(c) The song is sung again while the teacher points on the modulator to the notes being actually sung.

(d) The song can be sung again, but this time the children sing the Tonic Solfa names while the teacher points to them on the modulator.

(e) This is repeated without pointing to the modulator. By this time, these two notes and their relationship, will be well fixed in the minds of the children.

(f) With each note must be associated its hand-sign, and its character. The children are shewn the hand-signs for *doh* and *soh*, and told that *doh* is strong and firm, and *soh* is bright, cheerful and rousing; thus ear, eye, and hand can all be used to deepen the mental impression of the relationship of these two notes.

s

d



doh



soh

Each child should have a notebook into which the following is written:—

soh is bright, cheerful and rousing.

doh is strong and firm.

Whenever a new fact has been taught, some form of test must be applied. In melodic work the following exercises are suggested:—

EXERCISES

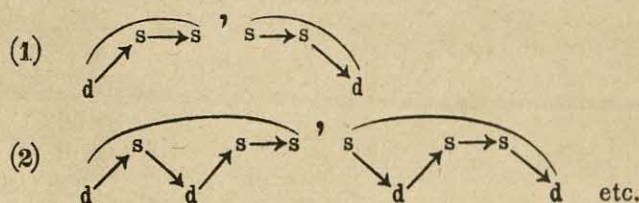
A. Sight singing.

1. *Modulator exercises.*—These must be carefully thought out by the teacher so that the exercises are interesting to sing, and musically sound. Each exercise may be made up of two phrases, the first phrase ending on *soh*, and the second on *doh*. Do not permit haphazard breathing. The children must be encouraged to take a breath before commencing to sing the first phrase. The end of the first phrase should be indicated by taking the pointer away from the modulator. When this happens, the children must take their second breath, then the second phrase should be pointed and sung. This method will lay the foundation for correct phrasing.

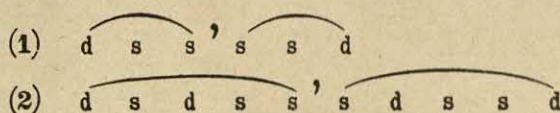
The following examples are given to illustrate this method, the commas indicating the ends of the first phrases where the pointer should be taken away from the modulator, and a breath taken.

- (1) $\overbrace{d \ d \ s} \ , \ \overbrace{s \ s \ d}$
- (2) $\overbrace{d \ s \ d \ s} \ , \ \overbrace{s \ d \ s \ d}$
- (3) $\overbrace{d \ d \ s \ s \ d \ d \ s} \ , \ \overbrace{d \ s \ d \ d \ s \ s \ d}$ etc.

2. *Horizontal exercises.*—These may be written on the blackboard in two ways. As an aid to the children, the first few may be written thus:—



These same exercises could then be written out again as follows:—



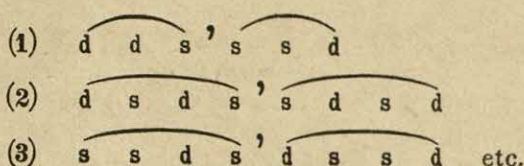
The curved lines (the phrase signs) drawn over the phrases are a further aid to correct phrasing and breathing.

When each horizontal exercise has been sung correctly, it should be repeated to the sound "laa" instead of using the Tonic Solfa names, making the hand-signs of the notes as they sing.

B. Dictation exercises.—

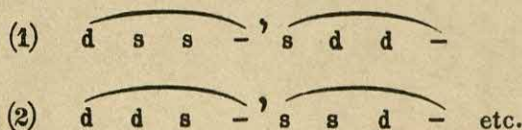
1. *Hand-signs given by the teacher.*—Exercises can be dictated by the teacher using the hand-signs, the children singing the notes as the hand-signs are made. These can be followed by exercises to develop close concentration and memory. The complete exercise can be dictated by hand-signs, and after the doh has been given by the teacher, the children should be asked to sing the whole exercise. The end of the first phrase can be indicated by the dropping of the hand.

Examples:—



2. *Phrases spoken by the teacher.*—The teacher should dictate complete exercises by the naming of the Tonic Solfa names, the children singing each exercise when dictated, after the teacher has given the doh. The correct phrasing can be indicated by dictating the tests as the teacher wishes them to be sung.

Examples:—



3. *Phrases played, or sung to "laa," by the teacher.*—There is a variety of ways in which these exercises can be carried out. After giving the *doh* the teacher can either sing to "laa" or play a given exercise upon the pianoforte. At first the exercises must be quite short.

Examples:—

(1) $\overbrace{d \ s} \ ' \ \overbrace{s \ d}$
 (2) $\overbrace{d \ d \ s} \ ' \ \overbrace{s \ s \ d}$
 (3) $\overbrace{d \ s \ s} \ ' \ \overbrace{s \ d \ d} \ \text{etc.}$

The answers can be obtained in the following ways:—

- (a) By asking individual children to name the notes.
- (b) By asking individual children to come out and point to the notes on the modulator which should be on the blackboard.
- (c) By asking the children to close their eyes and indicate the notes sung or played by making the hand-signs.
- (d) By asking the children to write the notes in their notebooks, only using the initial letter of each note.

The last method is best, as it ensures an effort on the part of each child. These exercises should be marked and the class result carefully noted. This will give some indication of whether or not the new fact has been successfully grasped.

It is essential that after the exercise has been played or sung by the teacher, the class should repeat it, singing it to "laa" before attempting to write it out.

C. Melody making.—The creative instinct is strong in children, and at an early age they can *make* music. With the two notes *doh* and *soh* they can build tiny tunes. At first, words are given for the setting of the melodies.

Example:— $\overbrace{\text{Swing high}} \ ' \ \overbrace{\text{swing low.}}$

These words should be written on the blackboard, the children copying them into their notebooks.

The children can learn very simply something of phrase form even here. By repeating the words they can discover that the tune is in two parts. The teacher can use the analogy of the walk, or journey. Every melody, however short, can be regarded as a walk, or journey, returning home at the end. This emphasises the need for the return to the *Home Note* at the end of the second phrase. The first phrase, ending on *soh*, can be likened to a station or a resting place.

Thus the children will produce the following, particularly after their attention has been drawn to what the words convey:—

$\overbrace{\text{Swing high}} \ ' \ \overbrace{\text{swing low.}}$
 $\quad \quad d \quad \quad s \quad \quad \quad s \quad \quad d$

(The melody notes are written under the words.)

Other examples:—

- (1) $\overbrace{\text{Jump up}}^{\text{'}} \overbrace{\text{jump down}}^{\text{'}}$
- (2) $\overbrace{\text{Trees tall}}^{\text{'}} \overbrace{\text{leaves fall}}^{\text{'}}$
- (3) $\overbrace{\text{Winds do blow}}^{\text{'}} \overbrace{\text{ri-vers flow}}^{\text{'}}$
- (4) $\overbrace{\text{In the night}}^{\text{'}} \overbrace{\text{stars are bright}}^{\text{'}}$

Individual children may be asked to sing their melodies to the class.

Later the children can be encouraged to sing *responsive* phrases to *announcing* phrases sung or played by the teacher. For example, if the teacher sings $\overbrace{\text{d}}^{\text{'}} \overbrace{\text{s}}^{\text{'}}$, an individual child can be asked to complete the melody. The natural response, of course, is $\overbrace{\text{s}}^{\text{'}} \overbrace{\text{d}}^{\text{'}}$, thus the complete melody is $\overbrace{\text{d}}^{\text{'}} \overbrace{\text{s}}^{\text{'}} \overbrace{\text{s}}^{\text{'}} \overbrace{\text{d}}^{\text{'}}$.

Examples of announcing phrases:—

- (1) $\overbrace{\text{d d s}}^{\text{'}}$ _____
- (2) $\overbrace{\text{d s s}}^{\text{'}}$ _____
- (3) $\overbrace{\text{d d s s}}^{\text{'}}$ _____
- (4) $\overbrace{\text{d s d s}}^{\text{'}}$ _____
- (5) $\overbrace{\text{d d d s}}^{\text{'}}$ _____

Later, similar announcing phrases can be written on the blackboard. The children copy these into their notebooks, and add their own responsive phrases.

TOPIC 4. Introduction of Triple Time.—The method of approach is similar to that used in the introduction of Duple Time.



The above example should be played with clearly defined accents while the children listen attentively. They are then asked to clap the pulses as the music is played again. After this, they clap the accented pulses only. It may help if they are asked to count the pulses quite quietly (1, 2, 3) clapping on the first only. Attention is directed to the intervals at which the accented pulses occur.

The pulses are indicated by dots as before:—

(1)

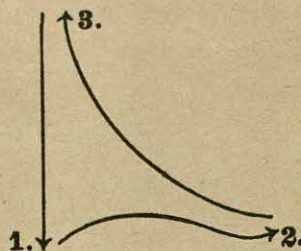
Each accented pulse is followed by two unaccented pulses, hence the accents and bar lines will appear thus:—

(2) > . . > . . > . . > . .

(3) | . . . | . . . | . . . | . . . ||

The method of beating for Triple Time is then explained. At this stage the children should beat time with both arms, and it is well to ensure that their movements are correct.

Directional beating for Triple Time is:—DOWN, OUT, UP.



These are, of course, the right hand movements. (See the Rhythmic Training Section—TIME, Section 2.) Further practice can be given as outlined in Topic 2 on page 1577, with the following musical examples taken from the section on Rhythmic Training:—

- (a) With crusic beginnings—Nos. 56, 58, 64, 65, 81.
- (b) With anacrusic beginnings—Nos. 2, 57.

TOPIC 5. Introduction of the note Doh'.—

Nº 21

Intro. of Doh'

From doh to soh our way is plain, Now
up to doh then down a - gain.

The children will be taught the musical illustration by rote. (At this stage the Tonic Solfa names must not be used.)

They will then be reminded of the notes they already know by seeing the modulator containing the notes *doh* and *soh* on the blackboard.

s
d

Then follows the new and difficult step—difficult because it is analytical. By careful listening the children have to indicate when the new sound, or note, is used and then to indicate its position in relation to those already known. When this has been discovered the teacher gives the name to the new note and places it on the modulator, associating with it its hand-sign and character.

The hand-sign for *doh'* is the same as that for *doh*, but the hand is naturally raised to a higher level.

This new modulator is written by the children in their notebooks:—

<i>doh'</i> —Strong and firm.
<i>soh</i> —Bright, cheerful and rousing.
<i>doh</i> —Strong and firm.

The song should be sung again to Tonic Solfa names while the teacher points to the notes on the modulator, then repeated to Tonic Solfa names without the teacher pointing.

EXERCISES

A. Sight singing.—

1. Modulator exercises.—

Examples:—

- (1) $\overbrace{d \quad d \quad s} \quad , \quad \overbrace{d' \quad s \quad d}$
 (2) $\overbrace{d \quad s \quad d \quad s} \quad , \quad \overbrace{d' \quad s \quad d' \quad d}$
 (3) $\overbrace{d \quad s \quad d' \quad s} \quad , \quad \overbrace{s \quad d' \quad s \quad d}$
 (4) $\overbrace{d' \quad d \quad s \quad s} \quad , \quad \overbrace{d' \quad s \quad s \quad d} \quad \text{etc.}$

2. Horizontal Exercises.—

Examples:—

- (1) $\overbrace{d \rightarrow s \rightarrow s \rightarrow s} \quad , \quad \overbrace{d' \rightarrow s \rightarrow s \rightarrow d}$
 (2) $\overbrace{d' \rightarrow s \rightarrow d' \rightarrow s} \quad , \quad \overbrace{s \rightarrow d \rightarrow s \rightarrow d}$
 (3) $\overbrace{d \rightarrow s \rightarrow s \rightarrow d' \rightarrow s} \quad , \quad \overbrace{d' \rightarrow s \rightarrow s \rightarrow d' \rightarrow d} \quad \text{etc.}$

- (1) $\overbrace{d \ s \ d \ s} \ , \ \overbrace{d' \ s \ s \ d}$
 (2) $\overbrace{d' \ s \ d' \ s} \ , \ \overbrace{s \ d' \ s \ d}$
 (3) $\overbrace{d' \ s \ d' \ s \ s} \ , \ \overbrace{s \ d' \ s \ s \ d}$
 (4) $\overbrace{s \ d' \ d \ s \ s} \ , \ \overbrace{d' \ s \ d \ s \ d'} \text{ etc.}$

These exercises should be sung first to Tonic Solfa syllables, and then to "laa."

B. Dictation exercises.—

1. Hand-signs given by the teacher.—

- (1) $\overbrace{d' \ s \ d \ s} \ , \ \overbrace{s \ d' \ s \ d}$
 (2) $\overbrace{d \ d' \ s \ s} \ , \ \overbrace{d' \ s \ s \ d'} \text{ etc.}$

2. Phrases spoken by the teacher.—

- (1) $\overbrace{d \ s} \ , \ \overbrace{d' \ d}$
 (2) $\overbrace{d' \ s} \ , \ \overbrace{s \ d}$
 (3) $\overbrace{d \ d' \ s} \ , \ \overbrace{d \ s \ d'}$
 (4) $\overbrace{s \ d \ s} \ , \ \overbrace{d' \ s \ d}$

3. Phrases played or sung (to "laa") by the teacher.—

- (1) $\overbrace{d \ d \ s} \ , \ \overbrace{d' \ s \ d}$
 (2) $\overbrace{d \ d' \ s} \ , \ \overbrace{d \ s \ d'}$
 (3) $\overbrace{s \ d' \ s} \ , \ \overbrace{d' \ d \ d}$

C. Melody making (see Topic 3). Using only the notes d, s, and d' let the children write melodies to the following words. The phrase should end on *soh*, while the second phrase may end on *doh* or *doh'*.

- (1) $\overbrace{\text{When you are king,}} \ , \ \overbrace{\text{I will be queen.}}$
 (2) $\overbrace{\text{A swarm of bees in May,}} \ , \ \overbrace{\text{Is worth a load of hay.}}$
 (3) $\overbrace{\text{Ba-by, Ba-by Bunt-ing!}} \ , \ \overbrace{\text{Fa-ther's gone a-hunt-ing.}}$
 (4) $\overbrace{\text{Hey did-dle did-dle!}} \ , \ \overbrace{\text{The cat and the fid-dle.}}$
 (5) $\overbrace{\text{Sol-o-mon Grun-dy,}} \ , \ \overbrace{\text{Born on a Mon-day.}}$
 (6) $\overbrace{\text{When will you pay me?}} \ , \ \overbrace{\text{Say the bells of Old Bail-ey.}}$

The children to sing responsive phrases to given announcing phrases sung by the teacher, or to write them.

- (1) $\overbrace{d \quad d' \quad s}^{\quad}$ ' $\overbrace{\quad \quad \quad}^{\quad}$
- (2) $\overbrace{d' \quad d' \quad s}^{\quad}$ ' $\overbrace{\quad \quad \quad}^{\quad}$
- (3) $\overbrace{d \quad s \quad s}^{\quad}$ ' $\overbrace{\quad \quad \quad}^{\quad}$
- (4) $\overbrace{s \quad d' \quad d' \quad s}^{\quad}$ ' $\overbrace{\quad \quad \quad}^{\quad}$
- (5) $\overbrace{d' \quad s \quad d' \quad s}^{\quad}$ ' $\overbrace{\quad \quad \quad}^{\quad}$

TOPIC 6. Introduction of Quadruple Time.—Following the lines already laid down in Topics 2 and 4, the following musical illustration will be played without comment, after a brief reference to Duple and Triple Times:—

No. 22

E. C. ROSE

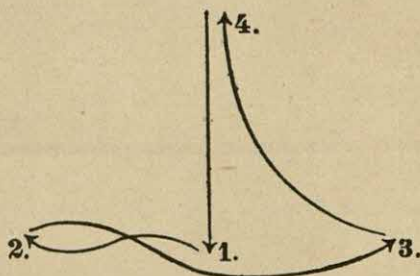
Allegretto



The music is played again while the children clap the pulses, the accented pulses being slightly emphasised. The teacher questions the children concerning the number of unaccented pulses following each accented pulse. When they have discovered that the pulses occur in groups of four, the following diagrams should be put on the blackboard:—

- (1)
- (2) > . . . > . . . > . . . > . . .
- (3) | | | | ||

The directional beating for Quadruple Time is:—DOWN, ACROSS, OUT, UP



When the children are beating time with both arms, it is important that their hands should be shoulder-width apart before making the downward movement for the accented pulse, otherwise the second beat cannot be adequately indicated. (See the Rhythmic Training Section—TIME, Section 3.)

(a) With crusic beginnings—Nos. 8, 9, 10, 19, 21, 38, 41, 66, 67, 70, 72, 73, 76, 77, 78, 79, 80, 87.

(b) With anacrusis beginnings—Nos. 14, 18, 68, 71, 74. See Topic 2 on page 1577 for suggested alternative methods.

TOPIC 7. Introduction of the Crotchet (the one-pulse sound). Pursuing the policy of the Inductive Method, we must present a musical illustration in which crotchets occur.

Example (a)

No 23 After SCHUBERT

E. C. ROSE

Dolce legato

Example (b)

No 24

E. C. ROSE



Example (c)

No 25

R. C. ROSE





The children should first listen to the musical illustration being played and, if possible, decide in what time it is written. They may then beat the time, or clap the pulses. The usefulness of counting the beats, or pulses, must not be overlooked.

The children are then asked to say what they have noticed about the length of the notes or sounds in the musical illustration played. They will readily see that the notes are all alike, and that they coincide with the pulses, or beats. (The children have heard and learned tunes introducing notes of varying duration, but no intellectual effort has been demanded of them in this direction.) As soon as the children recognise that the notes are one beat notes, or sounds, then introduce the Rhythmic Name for the one pulse sound. This is "taa."

Play the illustration again while the children clap quietly, and monotone the Rhythm Names (taa). Example in Duple Time:—

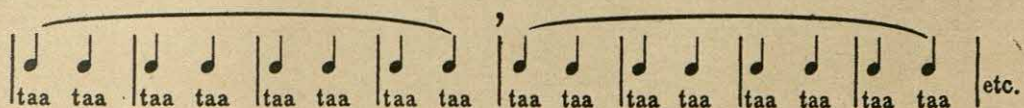
Piano plays in crotchets—
Children clap on each pulse—
Monotone Rhythm Names—



It is then explained that the musician can show the length, or duration of the notes he wants. Thus when he desires us to sing or play the one beat note, he uses this sign  or  which is called a crotchet.

The rhythmic pattern of the tune played can then be written on the blackboard.

Example in Duple Time:—



And the following exercises given:—

- (a) The children clap the rhythm while the teacher beats time.
- (b) This is repeated while the children also monotone the Rhythm Names.
- (c) The teacher beats time while the children tap on their desks, or with both hands imagine they are playing the pianoforte.
- (d) The children beat time while monotoning the Rhythm Names.

Music is called the universal language. The children are here learning the elements of this language. In teaching English we teach the children not only how to read, but how to write. So in music, they must learn to write musical notation. Every child should have practice therefore by writing notes in a notebook. The actual writing of crotchets may seem a simple thing, but to the children it presents difficulties. From the beginning the notes should be written in either position, i.e., with the stems up or down, and since the position of the stem causes no little difficulty, the teacher may find mnemonics of some little assistance; e.g.,

Down on the Left—D.L.—Dog Licence.

Up on the Right—U.R.—Underground Railway.

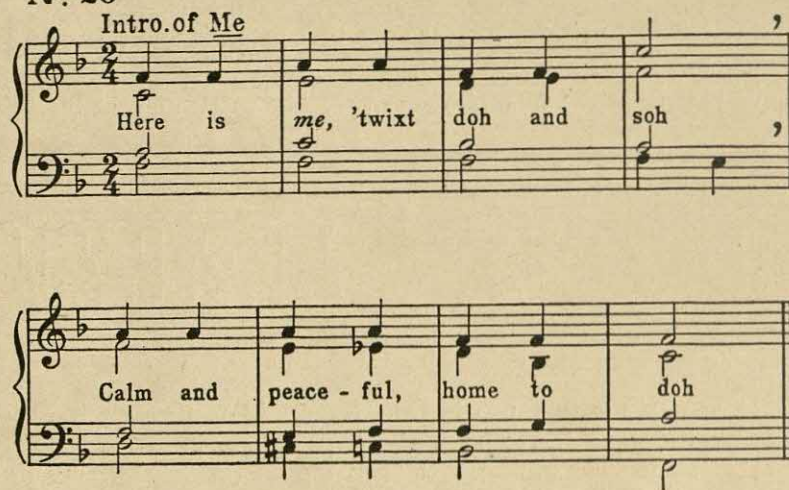
Whilst any device, such as referring to the crotchet as a walking note, may be used if it be of real assistance to young children, we would strongly urge the presentation, whenever possible, of musical terms. It is usually found that children like to think that they are becoming conversant with terms which musicians themselves use.

TOPIC 8. Introduction of the note Me.—A reference to the method of introducing doh (Topic 5) will show the method to be employed here.

The modulator of the notes already known should be drawn on the blackboard:—

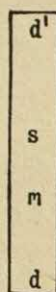


No 26



The above musical illustration will be taught by rote. (The Tonic Solfa names must not be used.)

The discovery of the new note *me* and an indication of its position in relation to the known notes *doh*, *soh* and *doh'* is the analytical step. When the new note has been discovered, as well as its position in relation to *doh* and *soh*, the name *me* is given to it, and it is placed on the modulator.



The children are asked to compare *me* with *doh*, which is strong and firm, and with *soh* which is bright, cheerful and rousing. (*Me* is calm and peaceful in character.) The hand-sign is then associated with it.



EXERCISES

A. Sight singing.—

1. *Modulator exercises.*—

- (1) $\overbrace{d \ d \ m \ s}^{\quad}, \overbrace{s \ s \ m \ d}^{\quad}$
 (2) $\overbrace{d \ m \ m \ s}^{\quad}, \overbrace{d' \ s \ m \ d}^{\quad}$
 (3) $\overbrace{d \ s \ m \ s}^{\quad}, \overbrace{s \ m \ s \ d'}^{\quad}$
 (4) $\overbrace{s \ m \ d \ s \ s}^{\quad}, \overbrace{d' \ m \ s \ d' \ d}^{\quad}$
 (5) $\overbrace{d \ d' \ m \ s \ s}^{\quad}, \overbrace{m \ s \ m \ d \ d'}^{\quad}$ etc.

2. *Horizontal exercises.*—

- (1)
- (2)
- (3)

- (1) $\overbrace{d \ m \ s}^{\quad}, \overbrace{m \ s \ d'}^{\quad}$
 (2) $\overbrace{s \ m \ d \ s}^{\quad}, \overbrace{m \ s \ m \ d}^{\quad}$
 (3) $\overbrace{m \ s \ d' \ s}^{\quad}, \overbrace{d' \ m \ s \ d}^{\quad}$
 (4) $\overbrace{d \ s \ s \ m \ s \ m \ s}^{\quad}, \overbrace{d' \ d' \ s \ s \ m \ s \ d}^{\quad}$
 (5) $\overbrace{s \ d' \ s \ m \ m \ d \ s}^{\quad}, \overbrace{m \ s \ d' \ m \ s \ m \ d}^{\quad}$ etc.

The above exercises should be sung first to the Tonic Solfa syllables and then to "laa."

B. Dictation exercises.—**1. Hand-signs given by the teacher.—**

- (1) $\overbrace{d \ m \ s} \quad \overbrace{d' \ s \ d}$
 (2) $\overbrace{s \ m \ d \ s} \quad \overbrace{d' \ m \ s \ d}$
 (3) $\overbrace{m \ d \ s \ s} \quad \overbrace{m \ s \ d' \ d}$ etc.

2. Phrases spoken by the teacher.—

- (1) $\overbrace{d' \ s \ m \ s} \quad \overbrace{d \ s \ m \ d}$
 (2) $\overbrace{s \ m \ d \ s} \quad \overbrace{d' \ m \ s \ d}$
 (3) $\overbrace{m \ d \ d' \ s} \quad \overbrace{m \ s \ d' \ d}$ etc.

3. Phrases played or sung to "laa" by the teacher.—

- (1) $\overbrace{d \ m \ s} \quad \overbrace{s \ m \ d}$
 (2) $\overbrace{s \ m \ s} \quad \overbrace{d' \ s \ d}$
 (3) $\overbrace{d' \ m \ s} \quad \overbrace{m \ s \ d'}$ etc.

C. Melody making.—See Topics 3 and 5

Using the notes d, m, s, d' let the children write melodies to the following words:—

- (1) $\overbrace{\text{Wake up bright}} \quad \overbrace{\text{Morn-ing light}}$
 (2) $\overbrace{\text{My maid Ma-ry}} \quad \overbrace{\text{minds her dai-ry}}$
 (3) $\overbrace{\text{Lit-tle boy blue}} \quad \overbrace{\text{Has lost a shoe}}$
 (4) $\overbrace{\text{Brick-bats and tiles}} \quad \overbrace{\text{Bells of Saint Giles}}$
 (5) $\overbrace{\text{Cock-a-doo-dle-doo}} \quad \overbrace{\text{Dame has lost her shoe}}$

The children to sing or write responsive phrases to announcing phrases either sung by the teacher or written on the blackboard:—

- (1) $\overbrace{d \ m \ s} \quad \overbrace{\hspace{2cm}}$
 (2) $\overbrace{d \ s \ m \ s} \quad \overbrace{\hspace{2cm}}$
 (3) $\overbrace{s \ m \ d \ s} \quad \overbrace{\hspace{2cm}}$
 (4) $\overbrace{m \ s \ d' \ s} \quad \overbrace{\hspace{2cm}}$
 (5) $\overbrace{d' \ s \ m \ s \ s} \quad \overbrace{\hspace{2cm}}$

TOPIC 9. Introduction of the Minim (the two-pulse sound).—This will be approached in a manner similar to that of the crotchet (see Topic 7).

One or both of the following methods may be used:—

(a) A piece in which the right hand is playing minims while the left hand is playing, crotchets is played to the children, while they listen and decide in what time it is written.

Nº 27 (RHEINGELD 1666)

Grave (sustain melody)



They are then asked to beat time or clap the pulses while the illustration is played through again. They will discover that each sound lasts for two beats or two pulses. As soon as they discover that the notes last for two beats, or two pulses, then introduce the Rhythm Name, and the notational sign (see below).

(b) Play the following illustration:—

Nº 28

E. C. ROSE



Ask the children to discover the time. Play the illustration again while the children beat time or clap the pulses, and they will readily recognise that crotchets are being played. Ask the children to beat the same time again, and play the illustration using minims instead of crotchets:—

Nº 29

E. C. ROSE



The children will discover that the notes being played each last for two beats. Introduce the Rhythm Name for a two beat note, taa-aa. Play the illustration again while the children beat the time and monotone softly the Rhythm Names.

Then introduce the notational sign. Tell the children that they obtained their two-beat notes by adding two crotchets together, and write on the blackboard:—

$$\begin{array}{c} \text{taa - aa} \end{array} \quad \text{(or)} \quad \begin{array}{c} \text{taa-aa} \end{array} = \begin{array}{c} \text{d} \text{ (or } \rho \text{)} \end{array}$$

To clap a minim the hands are clapped on the first beat, and held for the second beat with a slight movement downwards to mark the second pulse or beat.

Play the illustrations again while the children clap minims, and monotone the rhythm names:—

Piano plays in minims—

Children clap minims—

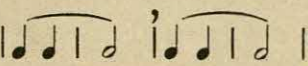
Monotone Rhythm Names—

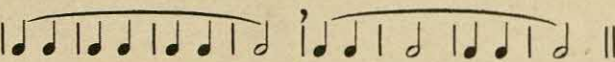
$\begin{array}{c} \text{1} \quad \text{2} \\ \text{clap (hold)} \\ \text{taa - aa} \end{array}$	$\begin{array}{c} \text{1} \quad \text{2} \\ \text{clap (hold)} \\ \text{taa - aa} \end{array}$	$\begin{array}{c} \text{1} \quad \text{2} \\ \text{clap (hold)} \\ \text{taa - aa} \end{array}$	$\begin{array}{c} \text{1} \quad \text{2} \\ \text{clap (hold)} \\ \text{taa - aa} \end{array}$
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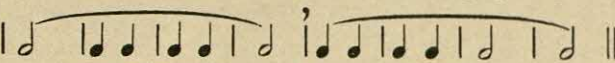
EXERCISES

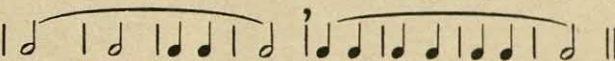
A. Sight reading.—Now that the crotchet and the minim have been introduced, exercises in sight reading rhythmic patterns can be given.


Examples:—

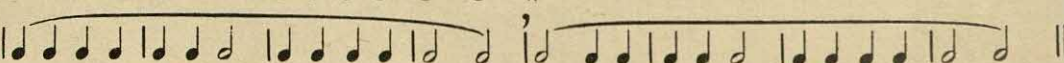
(1) 


(2) 

(3) 

(4) 

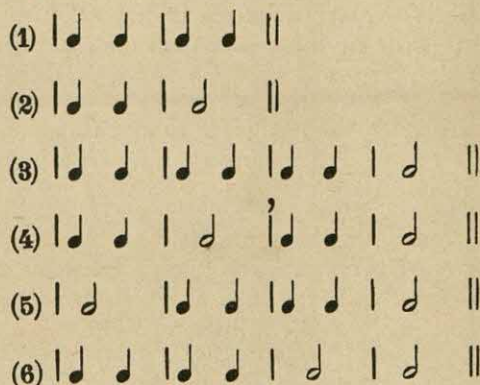
(5) 

(6) 

(7) 

The methods suggested for the above exercises are:—

- (a) The children clap the rhythms, monotoning the rhythm names.
- (b) The children count the pulses while clapping the note values.
- (c) The children beat the time while monotoning the rhythm names.

B. Dictation exercises.—**1. Examples of rhythmic patterns:—****Method for dictation:—**

- (a) Teacher claps or taps the rhythmic pattern. The children decide the time.
 - (b) Teacher claps the rhythmic pattern again and the children imitate by clapping while monotoning the rhythm names.
 - (c) The children count the pulses while clapping the pattern.
 - (d) The children beat the time while monotoning the rhythm names.
- (Before steps (c) and (d) it may be necessary for the teacher to dictate the pattern again.)
- (e) The children are asked to write out the pattern in their notebooks. As a preliminary step three or four may be asked to write it on the blackboard.

2. Examples of melodic phrases.—**Method for dictation:—**

- (a) Teacher plays the exercise, and the children decide the time.
- (b) Teacher plays the exercise again, and the children beat time while it is being played.

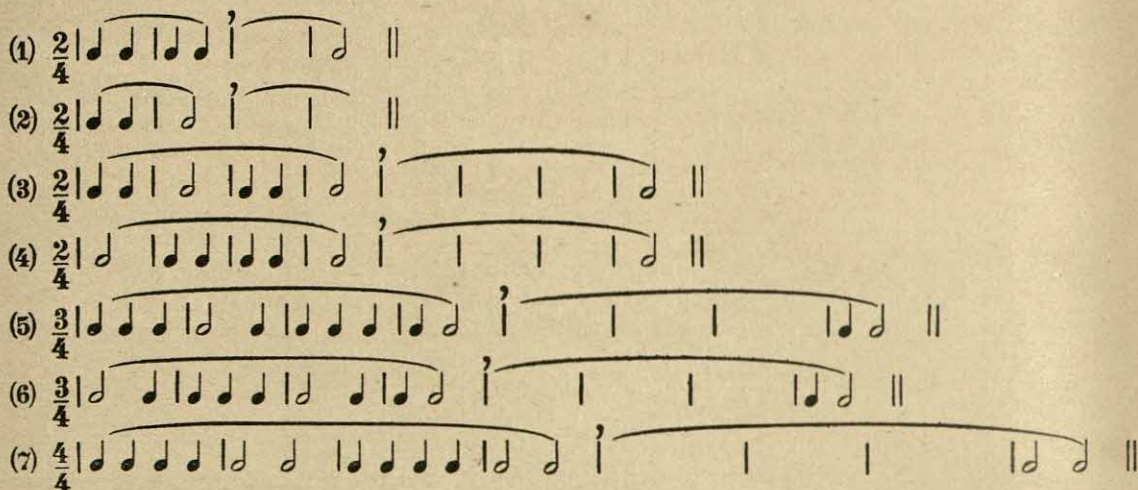
(c) Teacher plays the exercise again, after which the children sing the melody to "laa" while clapping the rhythmic pattern.

(d) The children clap the rhythmic pattern while monotoning the rhythm names.

(e) The children write the rhythmic pattern in their notebooks. (As this is the first time the children will attempt to write rhythmic patterns from dictation, the exercises have been given in Duple Time for simplicity and brevity.)

C. The writing of responsive rhythmic phrases to given announcing rhythmic phrases.—

The following, and similar announcing phrases should be written on the blackboard. The children should copy them into their notebooks, and write a responsive phrase to each:—



Children love variety, and by various types of exercises the interest can be thoroughly maintained until the teacher is quite certain that the children have mastered the fact being presented. The following exercises can be given now that the crotchet and the minim have been introduced:—

1. The teacher improvises at the pianoforte using crotchets only. (Musical illustrations may be found in the section on Rhythmic Training, as well as in this section. Only examples in Duple and Quadruple Times must be used.) The children are asked to listen to the first few notes, and when the order "go" is given the children commence to clap minims.

2. The teacher improvises, using minims only. (Some musical illustrations are given in the section on Rhythmic Training, as well as in this section.) The children are asked to listen to the first few notes, and at the order "go" the children clap crotchets.

3. Individual children may be asked to clap a four-bar phrase using crotchets and minims, the rest of the children imitating by clapping, and monotoning the rhythm names.

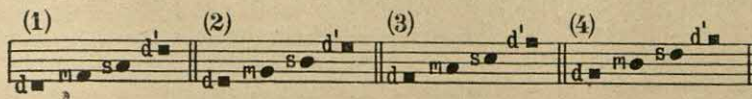
TOPIC 10. The notes of the Tonic Chord, and the introduction of the Stave.—The Tonic Solfa Notation should be regarded as a form of scaffolding in the musical structure, and not as a separate entity.

As soon as the children have learned the notes of the Tonic Chord (doh, me, soh, and doh') the stave should be introduced.

Interest can be aroused by a very simple talk on the origin of the stave, while the knowledge that musicians write their music in this way is a further incentive.

It is important, too, that from the first the idea of the movable *doh* should be emphasised. At first it is advisable to confine *doh* to the four positions from the space below the stave to the second line. By confining it to these four positions the use of leger lines is avoided.

Set 1.

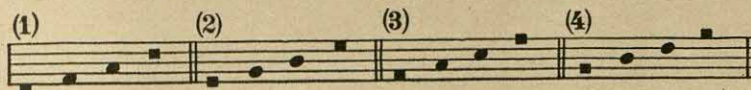


It should be impressed upon the children that when *doh* is on a line, *me* and *soh* are on the first and second lines above it, and *doh'* is in the space above the next line, whereas when *doh* is in a space, *me* and *soh* are in the first and second spaces above it, and *doh'* is on the line above the next space.

It is suggested that teachers should make fairly large copies of the above diagrams, and that they should be hung up in the room so that the children may always see them, and become familiar with them.

Another set should be prepared omitting the Tonic Solfa syllables from which sight reading exercises may be pointed by the teacher:—

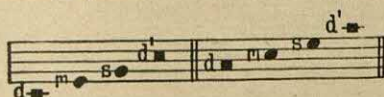
Set 2.



At first the children may experience a little difficulty in reading from the stave. If such is the case, the exercises should be pointed on the stave as in Set I, and repeated from the Stave as in Set II.

Later, leger lines can be introduced by placing *doh* on the first leger line below the stave, or on the second space.

Set 3.



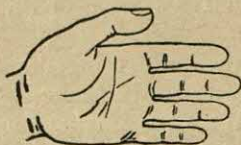
Set 4.



(Note.—Some musicians may object to this type of notation on the ground that the key-signatures are not indicated. For example, in No. 1 in Set I. or II., the musician probably sees a Treble Clef sign, and reads the notes as D, F, A, and D'. It should be pointed out, however, that the children know nothing of clefs, keys, key signatures, sharps, and flats. As the aim for the time being is to make them familiar with the stave of five lines, and to be able to read from it, we feel that all unnecessary details should be omitted, as they serve no useful purpose at this point. The Treble Clef is added when Absolute Pitch and Key C Major are introduced, and the Key Signatures are inserted as each Key is introduced.)

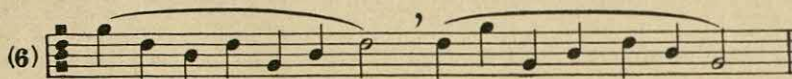
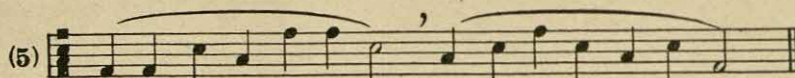
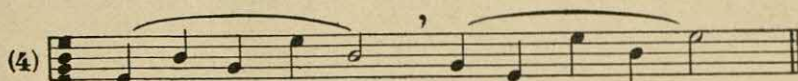
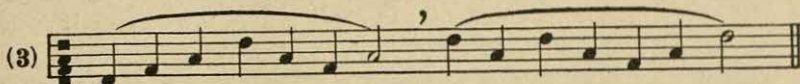
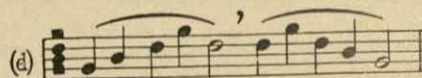
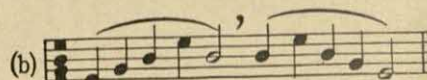
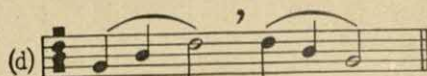
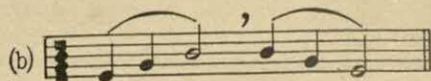
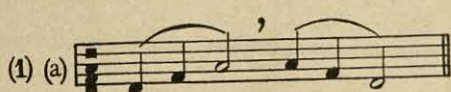
At the same time, however, the teacher should definitely give the pitch suggested by the position of *doh*, i.e. in Sets I. or II., (1) will be D, (2) E, (3) F, and (4) G, thus the way is being paved for the development of the sense of Absolute Pitch at a later stage.

By using the left hand held horizontally, the palm turned towards the body, and the fingers open, it may be used at any time to represent the stave. The little finger of this hand represents the first line, and the thumb the fifth line.



Thus each child can use his/her own hand as a stave, and with the index finger of the right fix the position of the notes of the Tonic Chord in the various positions.

Young children like to feel that they are doing what musicians do, and after a short time the stave can be used for sight-singing exercises of this type:—



In the preliminary exercises the position of the notes of the Tonic Chord may be indicated in this way:—



The Tonic Solfa names should not be inserted once the method has been explained and is understood by the children. The following steps should be used for the above exercises:—

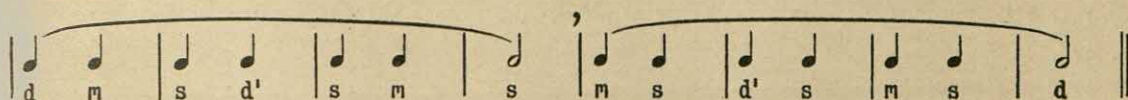
1. The children name the notes in Tonic Solfa, or they may write them into their notebooks.

2. The children sight-read from the stave using the Tonic Solfa names.

When the exercises have been sung correctly then:—

3. The children sight-read from the stave singing the exercise to "laa."

Another form of exercise which the children love to do is to transcribe to Staff Notation a melody written in Tonic Solfa. Exercises such as the following should be written on the blackboard:—



and underneath a blank staff should be drawn with the position of the notes of the Tonic Chord indicated:—



If music manuscript paper is available (the wider stave is recommended for children of this age), each child should have a sheet. Should the printed paper not be available, the difficulty of providing the children with music manuscript paper may be overcome if the teacher can secure a Music Stave Pen, or a Mapograph Music Roll. With either of these the necessary staves can quickly be drawn or printed in the children's notebooks.

Using a pencil, the children should transcribe the given melody into staff notation in their notebooks.

They should be told that if the head of the note be on the middle line, the stem may be either UP on the RIGHT, or DOWN on the LEFT; if the head be *below* the middle line the stem is UP on the RIGHT; if the head be *above* the middle line, the stem is DOWN on the LEFT.

TOPIC 11. The introduction of the Dotted Minim (the three-pulse sound.)—

NO. 30 after SCHUMANN'S PHANTASIA

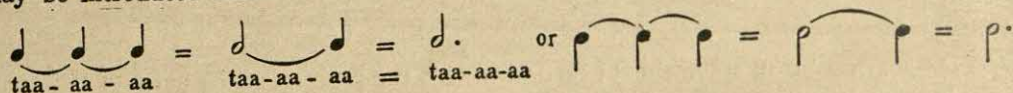


The musical illustration contains only dotted minims in the right hand and crotchets in the left hand.

The music is played first without comment. Even at the first hearing the children may decide the time of the illustration. The music is played again while the children clap the pulses. Following this, accents only may be clapped while the children count the pulses softly (1, 2, 3).

Questions concerning the character and mood of the piece will elicit the fact that the melody is a slow one, because the melody notes are long.

Attention is next directed to the actual number of pulses to each note. When the children realise that each note lasts three beats or pulses, the notational sign for the dotted minim may be introduced thus:—



This is written on the blackboard, and the children copy it into their notebooks.

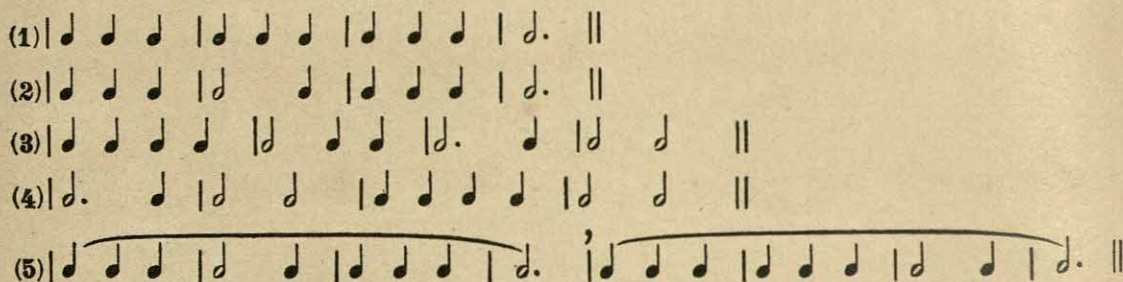
To clap a dotted minim the hands are clapped on the first beat, and held for the second and third beats with a slight movement downwards to mark the second and third beats.

Play the illustration again while the children clap dotted minims, and monotone the rhythm names.

Piano plays	dotted minims—				
Children clap—		1 2 3	1 2 3	1 2 3	1 2 3
Monotone		clap hold hold	clap hold hold	clap hold hold	clap hold hold
Rhythm Names—		taa - aa - aa	taa - aa - aa	taa - aa - aa	taa - aa - aa

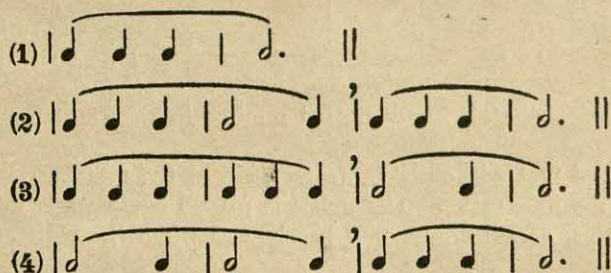
EXERCISES

A. Sight reading.—For methods of approach see Topic 9.



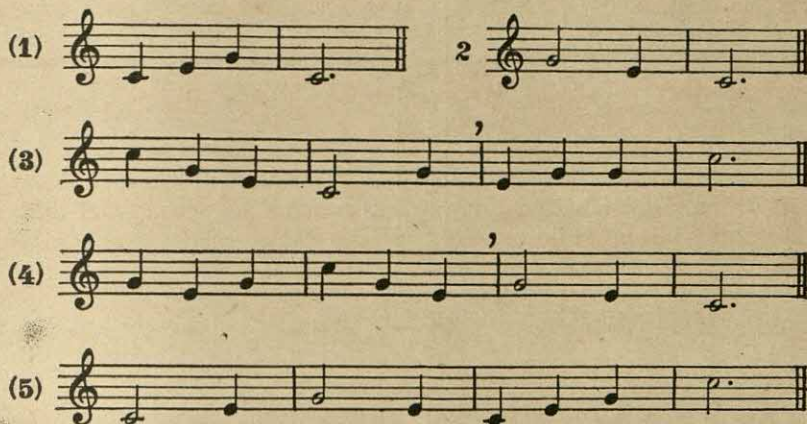
B. Dictation exercises.—For method of dictation see Topic 9.

1. Examples of rhythmic patterns.—

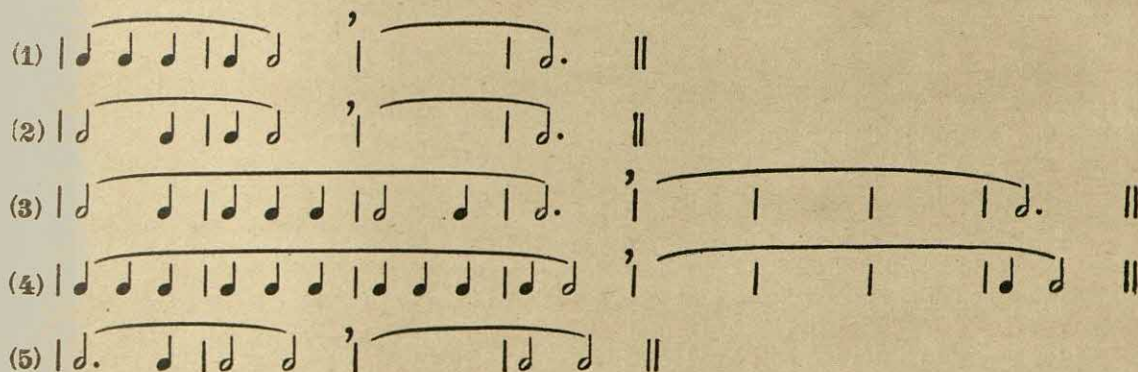


In examples (2), (3) and (4) it may be advisable to dictate in sections of two bars, the final dictation being the complete exercise.

2. *Examples of melodic phrase.* (Rhythm only to be clapped or written by the children).—



C. The writing of responsive rhythmic phrases to given announcing rhythmic phrases.—



D. Further exercises.—

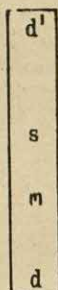
1. The teacher improvises at the pianoforte in Triple Time using crotchets only. The children are asked to listen to the first two or three bars, and when the order "go" is given the children commence to clap dotted minims. (The order should be given so that the clapping commences on the first beat of the bar.)

2. The teacher improvises, using dotted minims. The children are asked to listen to the first few notes, and at the order "go" the children clap crotchets.

3. Individual children are asked to clap a four-bar phrase using crotchets, minims, and dotted minims, the rest of the children imitating by clapping, and monotoning the rhythm names.

TOPIC 12. Introduction of the note Te.—A reference to the method of introducing *doh* (Topic 5) will show the method to be employed here.

The modulator of the notes already known should be drawn on the blackboard:—



NO 31 THE BLACK COW

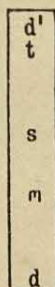
E. C. ROSE

I had once a black cow That had a black calf. Now I've told you that much, I've told you the half.

The above musical illustration is played while the children discover the time; they may also be encouraged to describe the mood,—happy or sad, quick or slow.

The tune is then taught by rote (the Tonic Solfa names must not be used).

The modulator on the blackboard contains four notes now:—d, m, s, and d'. If the melody of the musical illustration be played slowly after the key note has been sung, the children raise their hands on hearing a new note, and its position may be indicated on the modulator by a cross:—



By pausing on the new note, the teacher will help the children to feel its restless, piercing character, and the natural tendency to ascend to *doh*'.

The name *te*, with its very helpful hand-sign pointing to *doh*' is then given. When inserting the name on the modulator care must be taken to place *te* close to *doh*'. The children are thus helped to realise the proximity of the two notes though they know nothing of semi-tones at the moment.



te

EXERCISES

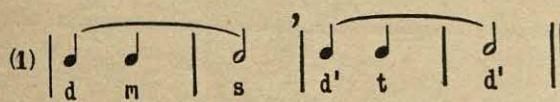
Further variety can now be introduced since the note *te* can be used as the last note of the first phrase. (It may be well to enlarge on the reason for this. The teacher must realise the cadential and harmonic effect. Normally the Imperfect Cadence, or Half Close, occurs on the last note of the first phrase. The Imperfect Cadence is formed by the Dominant Chord at the phrase ending. Since the Dominant Chord is composed of the notes *soh*, *te*, and *ray* the melody note at this point should be one of these. The Perfect Cadence, or Full Close, is formed by the Dominant Chord, (s, t, r,) followed by the Tonic Chord, (d, m, s,) at the phrase ending. At this stage it is advisable in melody making to tell the children to return home by way of s *d*; s *d*'; or t *d*'.)

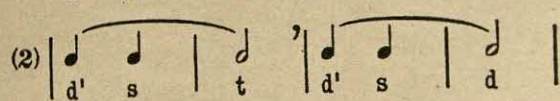
A. Sight singing.—

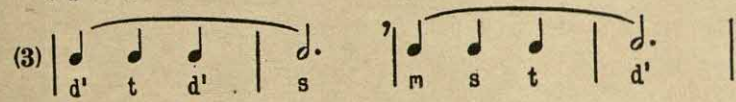
1. Modulator exercises.—

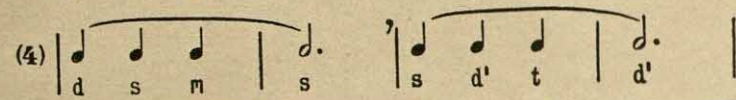
(1) d	m	s	' d'	t	d'
(2) d	m	s	s	' s	d' t d'
(3) d'	t	d'	s	' m	s t d'
(4) d'	s	d'	t	' d'	s s d
(5) s	d'	d'	t	' t	d' s d
(6) d	m	s	t	' d'	s t d'

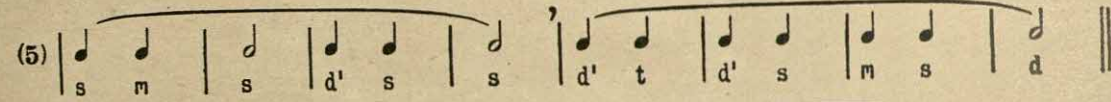
2. *Horizontal exercises.*—N.B. The "ladder" exercises previously used as an introduction to the horizontal exercises may be omitted at the discretion of the teacher, or, should the children experience any great difficulty, the following may be written out first as "ladder" exercises.

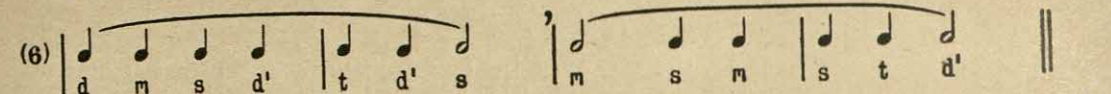
(1) 

(2) 

(3) 

(4) 

(5) 

(6) 

3. *Exercises from the stave.*—

(1) 

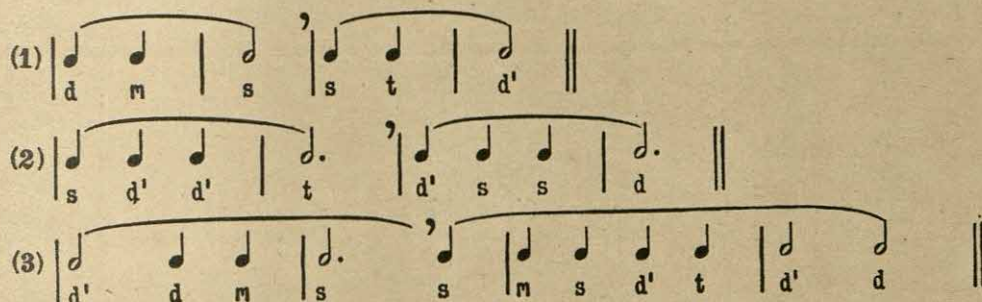
(2) 

(3) 

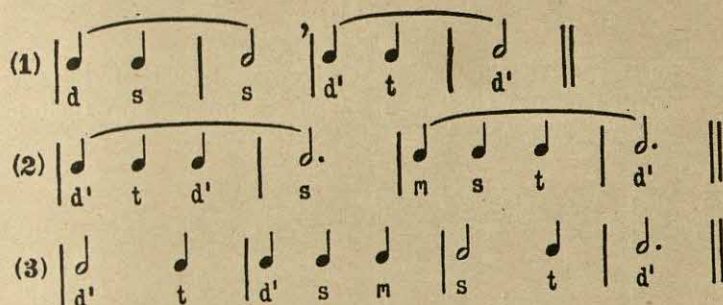
The above sight singing exercises should be sung first to the Tonic Solfa names, and then to "laa."

B. Dictation exercises.—It is important that all these exercises should be dictated rhythmically.

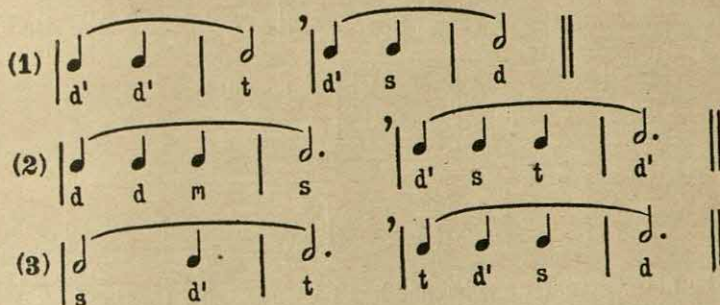
1. *Hand-signs given by the teacher:—*



2. *Phrases spoken by the teacher (while beating time).—*



3. *Phrases played, or sung to "laa", by the teacher. —*



C. Melody making.—(See note following the heading *Exercises* in Topic 12. It may be necessary to point out that at this stage whenever the note *te* is used it should be followed by *doh*!)

Using the notes d, m, s, t and d' let the children write melodies to the following words:—

- (1) Lit - tle Pol - ly Flin - ders Sat a - mong the cin - ders.
- (2) A swarm of bees in June Is worth a sil - ver spoon.
- (3) Ee - na, mee - na, mi - na, mo! Catch a nig - ger by the toe.
- (4) If I'd as much mon - ey as I could spend,
I nev - er would cry, "Old chairs to mend."

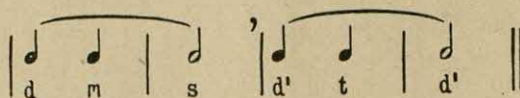
The children write responsive phrases to the given announcing phrases written on the blackboard. The children should copy the announcing phrase into their notebooks, and then write the responsive phrase.

- (1) d m s
- (2) d' d' t
- (3) d' t d' s
- (4) s m s d' t t
- (5) d m s m s t d' s

Note.—It will be noticed that no reference has been made to the Tonic Solfa method of indicating the duration of sounds; e.g.,

d :m | s :- ' d' :t | d' :- ||

As the aim of every teacher should be to acquaint the children as soon as possible with Staff Notation, this method seems to serve no useful purpose. The authors feel that the method adopted offers a more direct approach, without any added difficulties; e.g.,



TOPIC 13. Recognition of Changing Times.—

No 32a

E. C. ROSE



No 32b

E. C. ROSE



Note.—This topic differs from others in that it affords an opportunity for a few minutes' work in various lessons. Its purpose is to help the children to become musically alert. If the teacher can improvise at the pianoforte, the difficulty of providing material does not occur. The music is played and the children are requested to clap the accents. The teacher should stress the accents slightly when the change in time occurs. At first the children may count the pulses quietly. Alternatively, they may beat time, still counting quietly. As a variation, the class may be divided into two groups, one half clapping the accents and counting the pulses, while the rest beat time.

Some children will naturally feel the changes of time much more readily than others.

A somewhat similar exercise is given in Rhythmic Training (No. 60). This includes a passage in $\frac{6}{8}$ time. In Aural Training, however, the teacher should confine the work to $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ times.

TOPIC 14. Introduction of the note Ray.—

NO 33 MARGERY DAW

E. C. ROSE

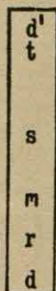
See Saw, Mar-ge-ry Daw, Sold her bed and bought some straw.

The musical score is written for piano in 6/8 time. It consists of two staves, treble and bass. The melody is primarily in the treble staff, with accompaniment in the bass staff. The lyrics are: 'See Saw, Mar-ge-ry Daw, Sold her bed and bought some straw.' The music is in the key of B-flat major (two flats) and ends with a double bar line.

The procedure outlined in Topics 3, 5, 8 and 12 is again followed. The modulator now contains these notes:

d'
t
s
m
d

When the musical illustration has been learnt by rote, the children may be helped in the discovery of the new note if the phrase *d m m* be played instead of *d r m* as it occurs in the tune. When discovered it should be placed on the modulator:—



The character of the note *ray* is usually prayerful or hopeful. Since the character assigned to the note is not always true in fact, this aspect need not be over-emphasised.

Reference will be made later to the melodic tendency of the notes, which is of greater importance.

The hand-sign for *ray* is:—



ray

The teacher should note that *ray* can be used as the last note of an announcing phrase. The reason for this is given in Topic 12.

EXERCISES


A. Sight singing.—


1. Modulator exercises.—

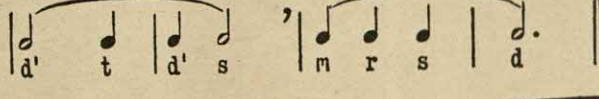
(1)	d	r	m	s	,	s	d'	t	d'		
(2)	d	m	r	s	,	m	s	t	d'		
(3)	d	s	m	r	,	m	s	s	d		
(4)	d	m	s	m	r	,	m	s	r	m	d
(5)	s	m	s	d'	t	,	t	d'	s	r	d

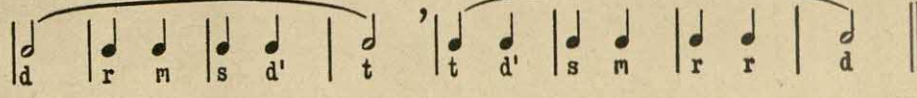
etc.


2. *Horizontal exercises.*—

(1) 

(2) 

(3) 

(4) 

(5) 

3. *Exercises from the staff.*—

(1) 

(2) 

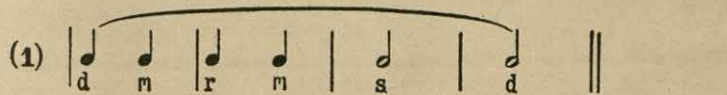
(3) 

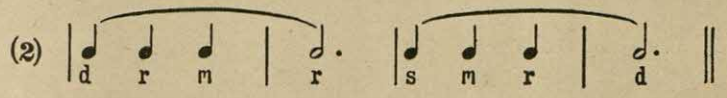
(4) 


The above sight singing exercises should first be sung to the Tonic Solfa names, and then to "laa."

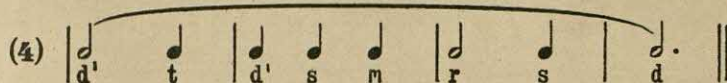
B. Dictation exercises.—It is important that all these exercises should be dictated rhythmically.

1. *Hand-signs given by the teacher.*—


(1) 

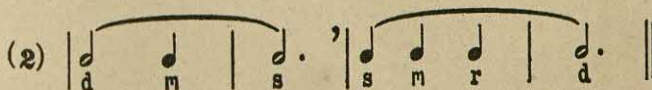
(2) 

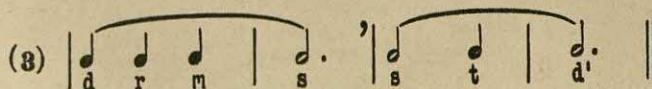
(3) 

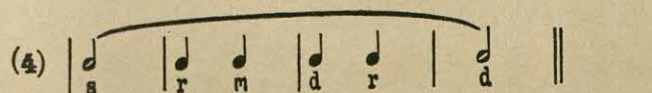
(4) 

2. *Phrases spoken by the teacher (while beating time).*—


(1) 

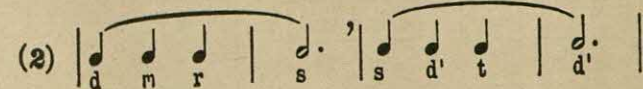
(2) 

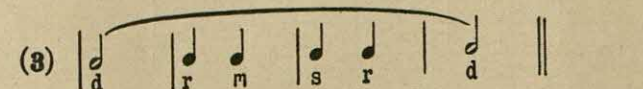
(3) 

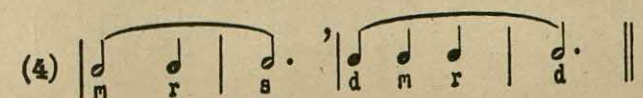
(4) 

3. *Phrases played, or sung to "laa," by the teacher.*—

(1) 

(2) 

(3) 

(4) 

C. Melody making.—Using the notes *d r m s t d'* let the children write melodies to the following words. It may be advisable to tell the children to approach *r* by *d*, *m* or *s*; i.e., *d r*, *m r*, or *s r*; and to quit it by way of *d*, *m*, *s*; i.e., *r d*, *r m*, or *r s*.

(1) Musical notation for the first exercise. It consists of two lines of music. The first line has four measures: 'Bird - ie', 'with a', 'yel - low', and 'bill,'. The second line has four measures: 'Perched up -', 'on my', 'win - dow', and 'sill.'.

(2) Musical notation for the second exercise. It consists of two lines of music. The first line has four measures: 'Hump - ty', 'Dump - ty', 'sat on a', and 'wall,'. The second line has four measures: 'Hump - ty', 'Dump - ty', 'had a great', and 'fall.'.

(3) Musical notation for the third exercise. It consists of two lines of music. The first line has four measures: 'Ride a cock', 'horse to', 'Ban - bu - ry', and 'Cross,'. The second line has four measures: 'To see a fine', 'la - dy up -', 'on a white', and 'horse.'.

The children write responsive phrases to announcing phrases either sung by the teacher, or written on the blackboard. The children should copy the announcing phrase into their notebooks, and then write a responsive phrase:—

(1) Musical notation for the first responsive phrase. It consists of three notes: *d*, *m*, and *r*.

(2) Musical notation for the second responsive phrase. It consists of four notes: *d*, *s*, *m*, and *r*.

(3) Musical notation for the third responsive phrase. It consists of seven notes: *d'*, *t*, *d'*, *s*, *m*, *r*, and *s*.

(4) Musical notation for the fourth responsive phrase. It consists of ten notes: *d*, *r*, *m*, *s*, *t*, *d'*, *t*, *d'*, *s*, and *m*, *r*.

TOPIC 15. Introduction of the Semibreve (the four-pulse sound).—

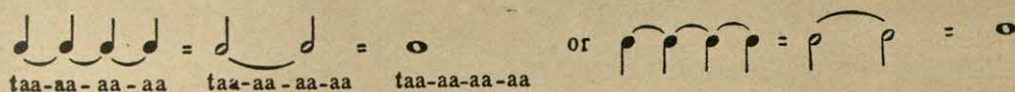
No 34 ALLE MENSCHEN MÜNEN STERBEN

BACH



The musical illustration is first played without comment, after the children have been reminded that they have been introduced to crotchets, minims, and dotted minims. They may be told that they are going to discover a new note value. The beat is clearly defined by the crotchets in the bass. When the children have clapped the accents and ascertained the time, they may be questioned concerning the mood of the piece. It is slow and stately.

Attention is next directed to the actual number of pulses to each note. When the children realise that each note lasts for four beats or pulses, the notational sign for the semibreve may be introduced thus:—



This should be written on the blackboard, and the children copy it into their notebooks.

To clap a semibreve the hands are clapped on the first beat, and held for the second, third and fourth beats with a slight movement downwards to mark these beats.

Play the illustration again while the children clap semibreves, and monotone the rhythm names.

Piano plays	1 2 3 4				1 2 3 4				1 2 3 4				1 2 3 4			
semibreves—	clap				clap				clap				clap			
Children clap—	hold				hold				hold				hold			
Monotone	taa-aa-aa-aa				taa-aa-aa-aa				taa-aa-aa-aa				taa-aa-aa-aa			
Rhythm Names—	taa-aa-aa-aa				taa-aa-aa-aa				taa-aa-aa-aa				taa-aa-aa-aa			

EXERCISES

A. Sight reading.—For methods of approach see Topic 9.

(1) | ♪ ♪ ♪ ♪ | ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ||

(2) | ♪ ♪ ♪ ♪ | ♪. ♪ | ♪ ♪ ♪ ♪ | ♪ ||

(3) | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ||

(4) | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ||

(5) | ♪. ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ | ♪ ||

B. Dictation exercises.—For method of dictation see Topic 9.

1. Examples of rhythmic patterns.—

(1) | ♪ ♪ ♪ ♪ | ♪ ||

(2) | ♪ ♪ ♪ ♪ | ♪ ♪ ' | ♪ ♪ ♪ ♪ | ♪ ||

(3) | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ' | ♪ ♪ ♪ ♪ | ♪ ||

(4) | ♪. ♪ | ♪ ♪ ♪ ♪ ♪ ' | ♪ ♪ ♪ ♪ | ♪ ||

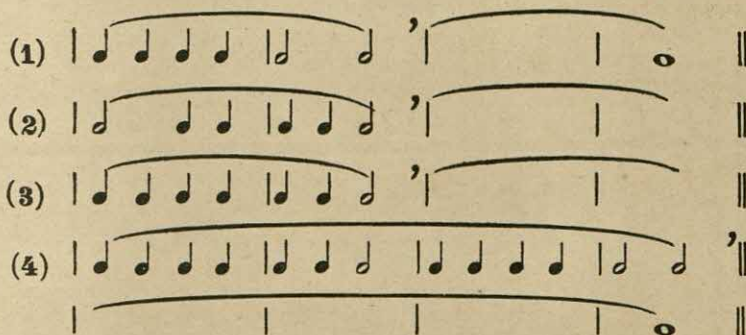
2. Examples of melodic phrases.—

(1) | ♪ ♪ ♪ ♪ | ♪ ||

(2) | ♪ ♪ ♪ ♪ | ♪ ♪ ' | ♪ ♪ ♪ ♪ | ♪ ||

(3) | ♪ ♪ ♪ ♪ | ♪ ♪ ' | ♪ ♪ ♪ ♪ | ♪ ||

C. The writing of responsive rhythmic phrases to given announcing rhythmic phrases.—



D. Further exercises.—

1. The teacher improvises at the pianoforte in Quadruple Time using crotchets only. The children are asked to listen to the first two or three bars, and when the order "go" is given the children commence to clap semibreves. (The order should be given so that the clapping commences on the first beat of the bar.)

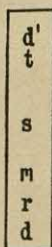
2. The teacher improvises using semibreves. The children are asked to listen to the first few notes, and at the order "go" the children clap crotchets.

3. Individual children are asked to clap a four-bar phrase using crotchets, minims, dotted minims, and semibreves, the rest of the children imitating by clapping and monotoning the rhythm names.

4. One child is asked to clap an announcing phrase, and another to clap a responsive phrase to it.

TOPIC 16. Introduction of the note Fah.—A reference to the method of introducing *doh* (Topic 5) will show the method to be employed here.

The modulator of the notes already known should be drawn on the blackboard:—



Following the established method, the following tune will be learnt by rote.

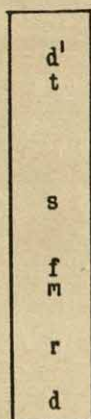
No 35 THE CROOKED MAN

E. C. ROSE

There was a crooked man, who walk'd a crooked mile; He found a crooked sixpence against a crooked stile.

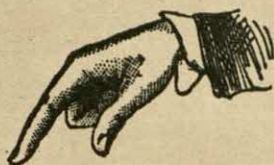


When the musical illustration has been learnt by rote, the children may be helped in the discovery of the new note if the phrase *m s s* be played instead of *m f s* as it occurs in the tune. When discovered it should be placed on the modulator quite close to *me*:—



The character of the note is sad, desolate (awe inspiring).

The hand-sign pointing downwards emphasises the melodic tendency of *fah*, i.e., to descend to *me*.



fah

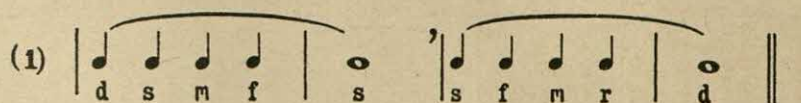
EXERCISES


A. Sight singing.

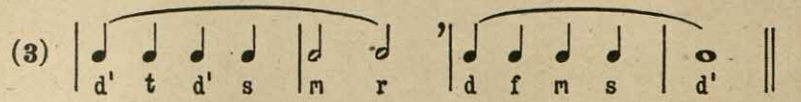
1. Modulator exercises.—

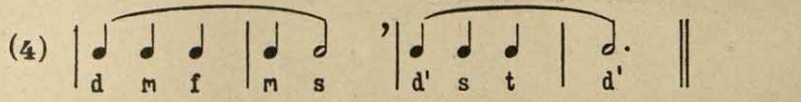
- | | | | | | | | | | | | |
|-----|----|---|---|---|---|---|---|---|---|------|----|
| (1) | d | s | f | m | r | , | m | f | m | r | d |
| (2) | d | r | m | f | s | , | m | f | s | t | d' |
| (3) | d | s | f | m | r | , | m | f | m | s | d' |
| (4) | d' | s | f | m | s | , | m | s | f | r | d |
| (5) | d | f | m | r | , | r | f | r | d | etc. | |

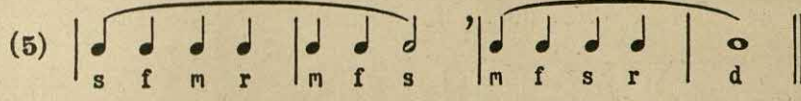
2. *Horizontal exercises.*—

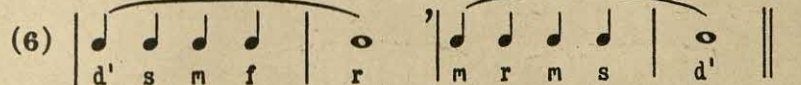
(1) 

(2) 


(3) 

(4) 

(5) 

(6) 

3. *Exercises from the stave.*—

(1) 

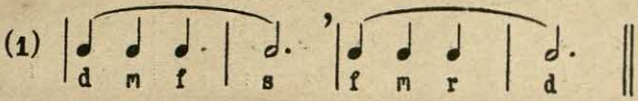
(2) 

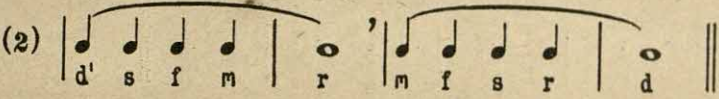
(3) 

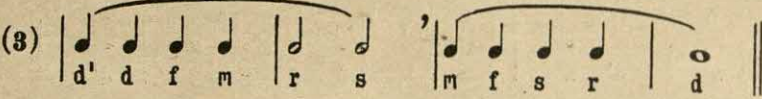
(4) 


The above sight singing exercises should first be sung to the Tonic Solfa names, and then to "laa."

B. Dictation exercises.—**1. Hand-signs given by the teacher.**

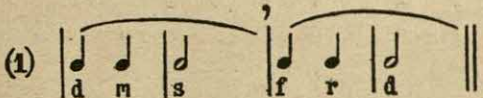
(1) 

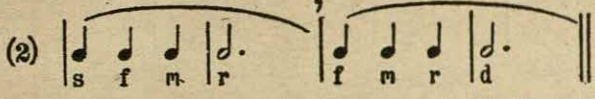
(2) 

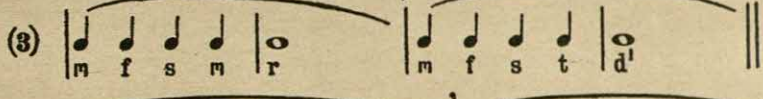
(3) 

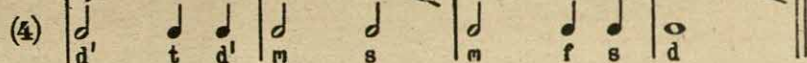
(4) 

2. Phrases spoken by the teacher (while beating time).—

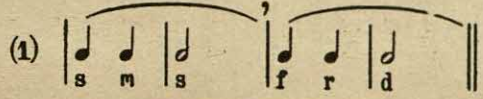
(1) 


(2) 

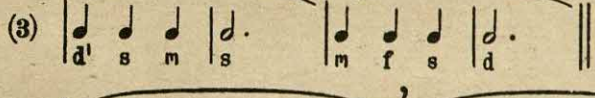
(3) 


(4) 

3. Phrases played, or sung to "laa" by the teacher.—

(1) 

(2) 

(3) 

(4) 

C. Melody making.—Using the notes *d r m f s l t d'* let the children write melodies to the following words. It may be advisable at this stage to confine the children to a step-wise progression when using *fah*; i.e., *m f s*, or *s f m*, or *m f m*.

(1) ||

(2) ||

(3) ||

Responsive phrases to be written to the following announcing phrases:—

(1) ||

(2) ||

(3) ||

(4) ||

TOPIC 17. Introduction of the Quaver (the half-pulse sound).—

No 36a

E. C. ROSE



No 36b

E. C. ROSE



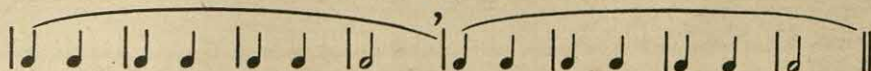
No 37



(Further example No. 72, Rhythmic Training Section I.)

After a brief reference to note values already known,—the crotchet, minim, dotted minim and semibreve—the half pulse sound may be introduced in two ways:—

1. Play the first illustration, the rhythm of which is:—



The children should discover the time, as well as the fact that each phrase is made up of six crotchets with a minim for the last note.

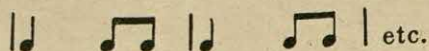
The illustration should be played again while the children clap the rhythm and monotone the rhythm names:—



2. Play the second illustration while the children beat time. It will be noticed that the melody is a variation of that in the first illustration, in that the notes on the second beat of bars 1, 2, 3, 5, 6 and 7 have been changed to quavers.



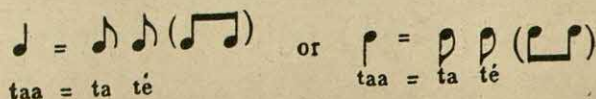
The children will readily notice that instead of crotchets on the second beats of the bars already mentioned there are two shorter notes on each beat. The illustration should be played again, the children being asked to clap the rhythm.





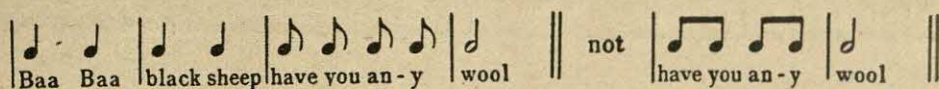
Another method of discovering this change is to let half the class clap the rhythm of illustration No. 1, while the other half clap the rhythm of illustration No. 2.

3. Play the third illustration. The time having been discovered, the attention of the children is directed to the melody notes. One section of the class may clap the crotchet pulses, while the remainder clap the melody notes. Thus they will discover that there are two notes to each pulse.

The notational sign, the rhythm names and the name Quaver are now given.



As the crotchet is often spoken of as the walking-note, so the quaver may be referred to as the running-note. It should be noted that quavers occurring in the same pulse are usually written thus:—  or  except when a different word or syllable has to be sung on each, when they have to be written separately. Example:—

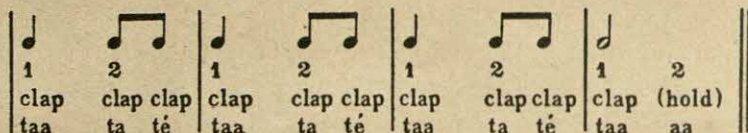


Children should be made familiar with all these forms. As a matter of interest the teacher may again play the musical illustrations used for introducing the dotted minim and the semibreve, and ascertain whether the children generally prefer the long or the short notes. Naturally the quaver, with its quick movement, is a favourite note value.

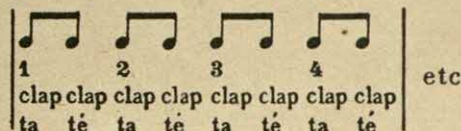
Many other examples containing quavers should be played. (For other examples see the section on Rhythmic Training.)

Quavers are clapped like crotchets—a clap for each quaver.

Play the second illustration again while the children clap the rhythm and monotone the rhythm names:—



or the third illustration (omitting the first two notes):—




EXERCISES


A. Sight reading.—For methods of approach see Topic 9.




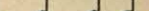
B. Dictation exercises.—For method of dictation see Topic 9.

1. *Examples of rhythmic patterns.*—

(1) 

(2) 

(3) 

(4) 

2. *Examples of melodic phrases (rhythm only to be clapped, or written).—*

(1)

(2)

(3)

(4)

C. The writing of responsive rhythmic phrases to given announcing rhythmic phrases.—

[illegible]

D. Further exercises.—

1. The teacher improvises at the pianoforte in Duple or Quadruple Times using crotchets only. The children are asked to listen to the first two or three bars, and when the order "go" is given the children commence to clap quavers.

2. The teacher improvises in Duple Time using minims. At first the children are asked to clap crotchets while the minims are being played, then to clap a crotchet and two quavers to each minim, and lastly to clap four quavers to each minim.

Piano plays minims—		
Children clap (1) crotchets—		
then (2) —		
then (3) —		etc.

3. Individual children are asked to clap a four bar rhythmic phrase using the note values already learnt, the rest of the children imitating by clapping, and monotoning the rhythm names.

4. Individual children are asked to clap an announcing rhythmic phrase, and another child is asked to clap a responsive phrase to it.

TOPIC 18. Introduction of the note Lah.—A reference to the method of introducing *doh* (Topic 5) will show the method to be employed here.

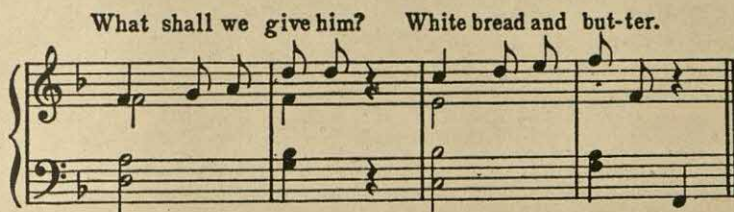
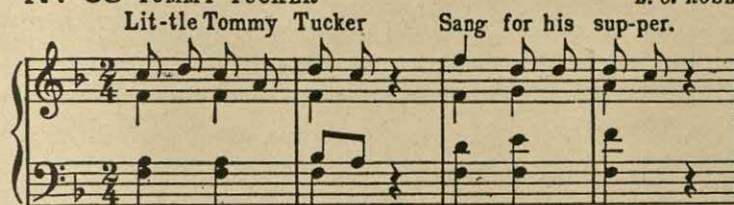
The modulator of the notes already known should be drawn on the blackboard:—



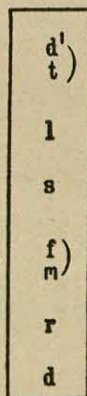
The following musical illustration is learnt by rote:—

Nº 38 TOMMY TUCKER

E. C. ROSE



When the musical illustration has been learnt by rote, the children may be helped in the discovery of the new note if the phrase *s t d'* be played instead of *s l t d'* as it occurs in the melody. When discovered, it should be placed on the modulator.



The sad effect of the new note is fairly obvious, and the hand-sign with the drooping wrist and fingers emphasises this:—



lah

EXERCISES

A. Sight singing.—

1. *Modulator exercises.*—

(1) d' t l s' l f r d
 (2) d m s l s' d' l s t d'
 (3) s m l s' l d' t d'
 (4) m f s l s' m l s s d
 (5) d' l s m r' m s l t d'

2. *Horizontal exercises.*—

(1) | d' s l | s. | s l t | d'. ||
 (2) | d' t l | s | f m r | d ||
 (3) | d m s l | t | d' s m r | d. ||
 (4) | d' l s m | m r | m f s l | s d' ||
 (5) | d r m | l s | d' t l s | d. ||
 (6) | s m l | s. | m f m r | d. ||

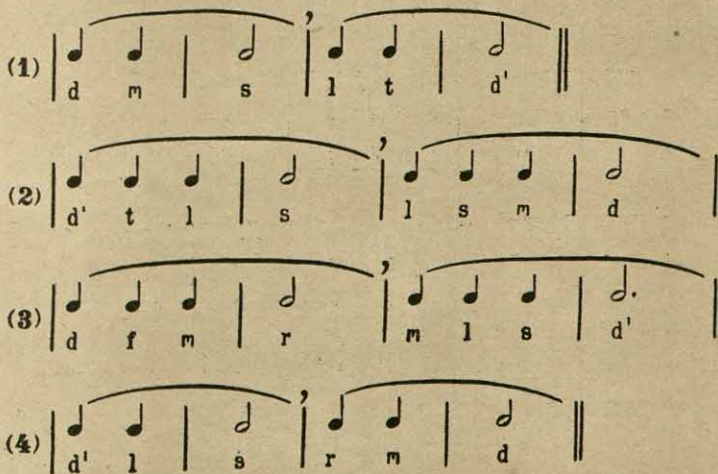
3. Exercises from the stave.—




The above sight singing exercises should first be sung to the Tonic Solfa names, and then to "laa."

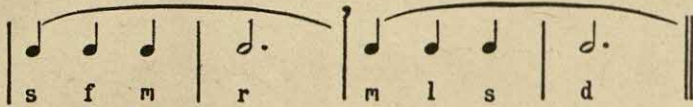
B. Dictation exercises.—


1. Hand-signs given by the teacher.—




2. *Phrases spoken by the teacher (while beating time).—*

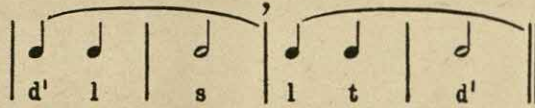
(1) 

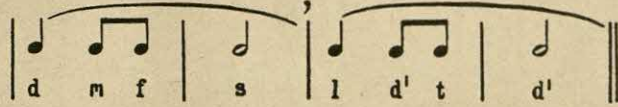
(2) 


(3) 

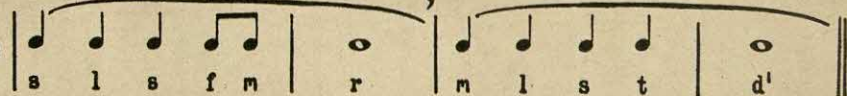
(4) 

3. *Phrases played or sung to "laa" by the teacher.—*

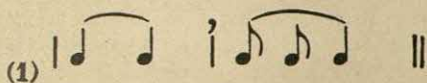
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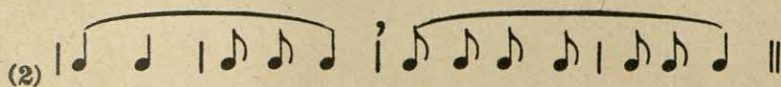
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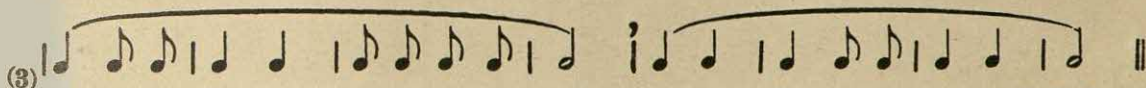
C. Melody making.—Using all the notes of the Major Scale (d, r, m, f, s, l, t, d') let the children write melodies to the following words:—



Cross Patch, Draw the latch.



Rain, rain, go a-way Come a-gain an - oth-er day.

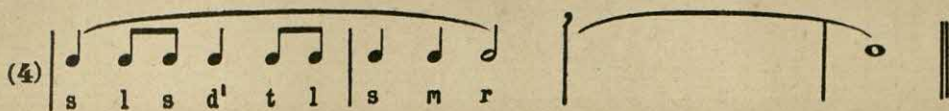
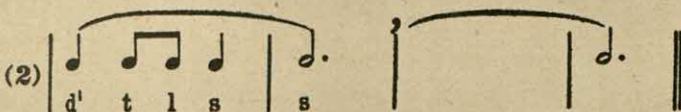
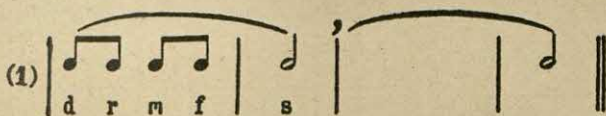


Two lit-tle black-birds sit-ting on a wall, One named Pe - ter and one named Paul.



Yan-kee Doo-dle came to town, Rid-ing on a po - ny.

Responsive phrases to be written to the following announcing phrases:—



TOPIC 19. Recognition of simple Phrase Form.—Throughout the scheme, even the simplest exercise has been arranged with a definite idea for phrase form. The natural desire to finish a tune on *doh* (or *doh'*) had been shown in every exercise. The reason for approaching this final note by way of *soh*, *te* or *ray*; i.e., by the formation of the Perfect Cadence, has been explained in Topic 12. Similarly, reference has been made to the Imperfect Cadence; i.e., the ending of the first phrase on *soh*, *te* or *ray*.

Thus the foundation of phrase form has been laid. The teacher can further strengthen the impression by simple exercises directed to this end.

Simple tunes are usually found to be made up of two or four phrases. To indicate the phrases, capital letters may be used. Thus, if the tune consists of one phrase followed by a contrasting phrase, it is called an A B tune, and is said to be in Binary Form.

Nº 39

E.C. ROSE



A variation of this is the A A B B tune:—

Nº 40 MINUET

HENRY PURCELL

Often the A phrase is repeated, followed by the B phrase, after which the A phrase occurs again. This is known as Ternary Form—A A B A.

Nº 41 AU CLAIR DE LA LUNE

A variation of this is A B B A:—

Nº 42 THE LINCOLNSHIRE POACHER

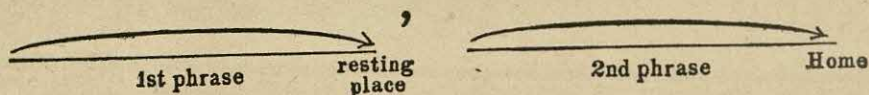
The teacher will realise that many tunes are in Ternary Form. A reference to tunes in Ternary Form as "Sandwich tunes" may be very helpful to the children:—A A—B—A; A—B B—A.

In Rhythmic Training, Section VI, will be found various exercises based upon the recognition of phrase form.

The teacher plays a simple tune; e.g., Rhythmic Training Illustration No. 86—"Jack and Jill," page 1547.

Nº 43

The tune is an example of simple Binary Form—A B. The children are reminded that they have previously likened tunes to journeys. Often there is a resting place, or a station, in the middle:—



They are then told to clap at the end of the first phrase, and again at the end of the second phrase.

The class is then divided into two groups; one group sings the first phrase, the other group sings the second phrase.

Ternary Form may be dealt with similarly.

If the tune to be played is in A A B A or A B B A form, the children should be shown that although the tune has three stations before the final return home; i.e., four phrases, there are only two tunes used.

Repetition is very important. The teacher will realise the difficulties of a tune consisting of four entirely different phrases—A B C D. Children, in common with their elders, love to hear something which they have heard previously. Unity with variety is an important principle in music, and simple Ternary Form affords a good illustration of this principle.

Examples of Binary Form.—

A.B. Form.—

Nursery Rhymes:—

Little Bo-Peep.
 Dame Get Up and Bake Your Pies.
 Little Jack Horner.

Songs:—

Barbara Allen.
 The Bailiff's Daughter.
 John Peel (Verse only).
 Early One Morning.

In the Aural Training Section (this section):—

Illustrations 8 and 9—Marches.
 Song of Topic 3 (Doh is strong).
 Song of Topic 5 (From doh to soh).
 Song of Topic 8 (Here is me).
 Song of Topic 12 (I Had Once a Black Cow).

Rhythmic Training Section:—

Illustration No. 37 (Sarabande).

From the Song Section:—

This Old Man.
 Jack and Jill.
 Polly Put the Kettle On.
 Mary, Mary, Quite Contrary.
 Davy, Davy, Dumpling.

A A B B Form.—

No. 64. Purcell's Menuet in D.

Illustrations from Rhythmic Training Section:—

Nos. 13, 49 and 56.

Examples of Ternary Form.—

A A B A Form.—

Songs:—

All Through the Night.
 Drink to Me only with Thine Eyes.
 The Blue Bells of Scotland.
 The Vicar of Bray.
 Charlie is My Darling.

Illustrations from Rhythmic Training Section:—

No. 15. Hark the Tiny Cowslip Bell.
 No. 25. The First of April.
 No. 65. Berenice.
 No. 69. Hymn to Joy (Beethoven's 9th Symphony).
 No. 70. Goodnight.
 No. 92. Mourn Not the Pain of Loving.

TOPIC 20. The Major Scale.—

NO 44 GAY GO UP

E.C. ROSE

Gay go up and gay go down, To ring the bells of Lon - don Town.



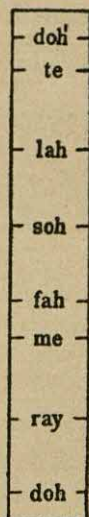
No 45. Variation on Frescobaldi's 'LA FOLLIA'

E. C. ROSE



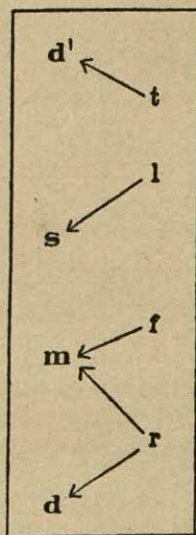
The last note of the Major Scale having been introduced, the children must now be made familiar with the complete succession of notes. The musical illustrations are taught by rote in the usual way. There is no new note to be discovered, but the children will quickly realise that both tunes contain the notes of the complete Major Scale.

The word *scale* is introduced, and its meaning—a ladder—explained. If this diagram is drawn on the blackboard it can easily be made to convey the idea of a ladder. Attention can be directed to the spacing. Tones and semitones can be referred to as steps and half-steps. In this connection, too, constant reference to the Ladder paves the way for the contrast, at a later stage, between the movable *doh*, and fixed, or absolute, pitch.



It will be noted that the mental effects of *ray*, *fah*, *lah*, and *te* are to a great extent modified in the singing or playing of the complete scale. For example, the upward tendency of *te* is not felt in singing or playing a descending scale.

In order to help towards a fuller understanding of the scale, reference may be made to notes of rest, and notes of activity. It is particularly important that the teacher should realise these melodic tendencies.



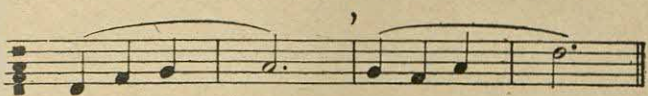
EXERCISES**A. Sight singing.—****1. Modulator exercises.—**


- (1) $\overbrace{d \ m \ s \ m \ r} \quad ' \overbrace{m \ s \ l \ t \ d'}$
 (2) $\overbrace{d' \ s \ l \ s \ s} \quad ' \overbrace{m \ f \ m \ r \ d}$
 (3) $\overbrace{s \ f \ m \ r \ s} \quad ' \overbrace{d \ m \ s \ t \ d'}$
 (4) $\overbrace{d \ m \ s \ l \ s \ m \ r} \quad ' \overbrace{m \ f \ s \ l \ f \ r \ d}$
 (5) $\overbrace{d \ m \ s \ d' \ t \ l \ s} \quad ' \overbrace{s \ m \ d \ f \ m \ r \ d}$

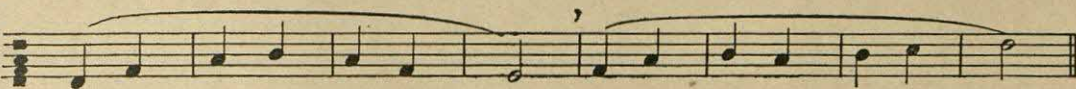
2. Horizontal exercises.—

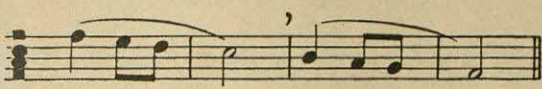
- (1) | $\overbrace{\text{musical notation}} \quad ' \overbrace{\text{musical notation}} \parallel$
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 (4) | $\overbrace{\text{musical notation}} \quad ' \overbrace{\text{musical notation}} \parallel$
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3. Exercises from the stave.—

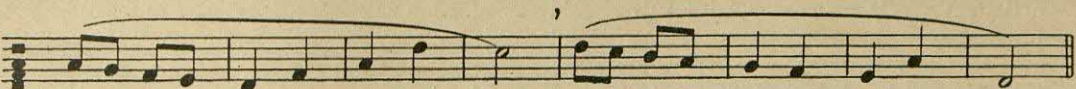
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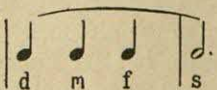
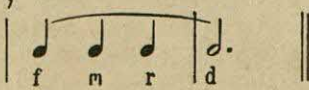
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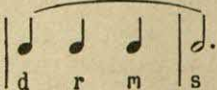
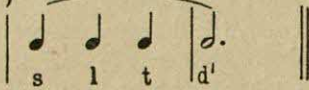
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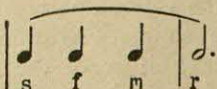
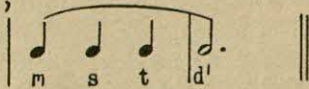
B. Dictation exercise.—



1. Hand-signs given by the teacher.—

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(4)   ||

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DRAWING FOR TEACHERS

By LEWIS HEATH

SOME SHORT CUTS TO DRAWING
AND PICTURE-MAKING

(For the convenience of the reader all the pictures illustrating this article are grouped together at the end of it.)

PICTURES that are used for display during lessons need to be large, simple, and with the subject correctly shown. Such pictures are not easy to come by ready made. However, it is possible for teachers to produce their own on the blackboard or on paper. Although you may not be gifted as artists, there is no reason why this should prevent you from preparing some useful aids to teaching. Of course, there are some subjects which, at first, will appear beyond your powers of portrayal. But, as you will discover, there are short cuts to, and easier ways of, making pictures. Even the usual stumbling-blocks of perspective, human figures and animals need not worry you unduly.

Approach this subject with an open and experimental frame of mind—forgetting rules and regulations, because they can be clogging. Be as inventive as you like, remembering that art is creative while it need not be imitative. Bear in mind, of course, that whatever you depict must be as nearly accurate as possible. Otherwise, the drawing will lose much of its value. Details can always be obtained from class-books and encyclopaedias.

Do not hesitate to use a ruler when drawing straight lines, and a compass when making circles. Straight lines, parallel with the edge of the picture, can be drawn by guiding the hand with the little finger running along the edge of the board, *Picture 1*. A large, temporary compass can be made by using

a suitably sized strip of wood or card, pinned at one end at the centre of the circle. The pencil or chalk is held in a nick cut at the other end. String can be used instead of the slat, anchored with a pin and with the chalk or pencil held through a loop at the other end, *Picture 1*.

An easier method of picture-making.—The simplest way in which to draw an object is in silhouette. Where contour is the best aid to recognition perhaps it is always best—and certainly easiest—to use the silhouette. All kinds of subjects can be drawn in this way, such as houses, trees and animals. The objects may be shown singly, or grouped together to form pictures, *Picture 2*.

If objects are grouped together in a picture, they can be drawn growing relatively smaller as they recede into the distance. You may either use one line serving both as base-line and horizon, or the base-line of each object may be raised slightly as the objects appear behind one another, with the horizon drawn across the picture about one-third of the way up from the bottom; as in *Pictures 3 and 4*. Both of these methods create an effect of perspective in the pictures.

The silhouette has its limits, because of the lack of detail. The next easiest method of portrayal is by simple elevation—and sometimes plan—such as the draughtsman uses. In this way details can be introduced inside the profile, and colours can be used to indicate the various parts of the object.

When the simple elevation is used in picture-making, either of the two previous methods of introducing perspective can be adopted. *Picture 5* gives an example of this. Simple shadows have been included to make things look more realistic. If you put in shadows, it is safest to imagine the source of

light above and in front of the object. Then you do not need to worry about shadows falling at awkward angles.

Elementary linear perspective can be introduced when drawing objects placed or grouped at the sides of the picture, such as in a street, or interior scene. Draw the horizon across the picture and on it place a dot slightly to one side of the middle. All lines representing edges facing the centre of the picture can then be drawn pointing to the dot. All other lines can be shown as horizontal. On the whole, I would suggest that single objects are easier presented as simple elevations, *Picture 6*.

So much for the simplest methods of picture-making. To the drawing experts these may seem rather crude and not truly representational. I am, however, seeking to help those among you who are not experts, but who wish to discover easier ways of drawing for use in the course of every-day teaching.

Where possible, then, simplify and conventionalise; aim at a type of picture somewhere between a diagram and a decorative panel in which there is no need to worry too much about a realistic rendition of light and shade, or perspective. Prefer, also, to show full face and side views rather than three-quarter ones.

Animate and inanimate objects.—Objects can be grouped together under two headings: animate and inanimate. When drawing animate objects, always look for and try to express the lines of growth. They are there, and if used will add movement, life and emotion to your picture, as you can see in *Picture 7*.

Inanimate objects are all based on one or other of our old friends of solid geometry: cube, prism, pyramid, cylinder, cone and sphere. As we are more interested just now in simple elevations, these old friends become the square, the oblong, the circle and the triangle. Thus, a house becomes simply a cube with a pyramid on the top; or, as we draw it, a square surmounted by a triangle, *Picture 8*.

Plants.—Let us examine plant forms with a view to simplifying them for easier drawing. Begin to draw them by sketching in the main lines of growth; see how the trunk or main stem grows up from the roots; the branches sweep up and out, and perhaps down. Note the characteristic fashion in which buds, leaves, flowers and fruit develop from the stem or branch. These latter details can be drawn as silhouettes, or simply coloured profiles with not too much detail; but that, of course, depends on the scale of the drawing. Particular care can be given to the way in which leaves, flowers and branches join on to each other, if scale permits, *Picture 9*.

Trees and bushes can be treated purely as silhouettes. Then it is useful to remember that the shape of the leaf is reflected in the outline of the mass. If details of leaves are added, show these in a paler colour than the main mass of foliage on the side receiving most light. This will help to suggest rotundity.

A deciduous tree in winter is very easy to draw. It is merely a tracery of trunk and branches. Each kind has its characteristic growth-line and texture of bark. If the drawing is very large, and you so desire, put the detail of the surface of the trunk on the lightest side of the tree. Here again we can give an effect of roundness.

For springtime, depict the tree as for winter-time with a clothing of fresh green leaves added. In colouring generally, a tree's foliage is greenish-yellow in spring, full green in summer, turning from a reddish-green in August to yellow, orange, or brown in autumn. That is a conventional idea and can be used to depict the season of year in your pictures. Naturally, each tree is slightly different in colour according to its type, such as the dark olive-green of the yew; the blue-grey-green of the cypress; the rich dark red of the copper beech. Even the colour of the trunk and branches varies with each type, but for general purposes they can be coloured brownish-grey. This question of colour will be dealt with more fully later on.

All details can be looked up in a book on botany, but it may be useful to consider flower shapes. Most flowers are variations of the star-shape and the bell-shape. Draw them in plan, or full face and side view; this frees you from the worry of the "oval" perspective view. *Picture 10* offers a few suggestions in the way plants in general may be drawn.

Creatures.—Oh dear! This is where we begin to wish we were drawing experts. There is no need for panic, however. First, begin by scribbling animals made of "wire"! That may sound queer, but the "wire" is rather akin to the bone of the real animal. A whole lot of these animals appear at the top of *Picture 13*. One or two points are worth remembering. The bone formation of all animals is similar: backbone; thighs jointed at pelvis and thrust forward; lower legs jointed at "knees" and swinging back; ankles; feet pressing forward on the ground, hanging down when raised; thick barrel of the ribs; narrowish waist; upper forelegs (arms) jointed at shoulders, thrusting back; lower forelegs (arms) jointed at "elbows", swinging forward; forefeet (hands) pressing forward on the ground, hanging down when raised; head hinged at the top of the spine, or neck; tail growing as an extension of the spine.

As you experiment with these "wire" drawings, look for the lines of growth. As in plant forms, these lines of growth can be traced in the bone formation and general design of each animal's body. By the different arrangements of these lines, life, motion, and a sense of cohesion can be imparted to your drawings. As examples of this, examine my scribbles in *Picture 13*. Resting animals have a sense of the horizontal in the design of their lines; running and jumping creatures have lines that thrust forward, curve up and forward, streamlined. Standing animals, or those that have come to a sudden standstill, seem to have the sense of immobility expressed in the vertical lines of their leg-supports, which become fixed.

The next step will be to clothe these "wire" creatures with flesh and fur. There is no room here to deal with every known animal, and for all details you must refer to books on the subject. Fortunately, most animals fall into one or other of several convenient groups for drawing. By this I mean that animals and other creatures can be grouped together in classes because of the similarity in their general features and the arrangement of their limbs. Thus, for example, we compare the horse, donkey and zebra. The differences are mainly in length of neck, heaviness of build, colouring, and extra details such as ears, tails and texture of coat. Otherwise, the posturing and approximate appearance for silhouettes would be practically the same. Some examples appear in *Picture 13*.

First, there is the group of ape-like animals: monkeys, gorillas and others, and, of course, human beings. We shall have to deal with human beings in a separate section, but nevertheless they belong to this group. The second group, a large one, contains hoofed animals: deer, sheep, goats, elks, horses, camels, pigs and so on. Then come the pawed animals: cats, dogs, bears, wolves, hyaenas, tigers, lions and others. The rodents all bear a similarity: rats, rabbits, beavers, squirrels, hedgehogs, mice and so on. There are others that by reason of their peculiar shapes stand out like caricatures. Because of this they present no great difficulties of drawing. Among these are elephants, hippopotami and whales.

The fish group can be sub-divided into round fish (trout, herrings, etc.), flat-fish and eels. One large group contains all the birds, which can be placed under two main headings: long-necked, long-legged birds; and short-necked, short-legged birds. The freaks stand out clearly: for example, the penguin and the pelican. Other obvious groups are: snakes, frogs, turtles, crocodile, (lizards); winged insects (butterflies, bees, flies, etc.); crawling insects (ants, spiders, etc.); crabs, shellfish, and others too numerous to mention here.

In drawing animals and birds, or any other creatures, treat them either as silhouettes, or as detailed plans and elevations. For ease of execution do without perspective wherever you can, avoiding three-quarter views. Usually, side views are best where animals and birds are concerned. Insects are more often best shown in plan view for demonstrative purposes.

Fish, again, are easier to draw as side views; but often it may be necessary to convey an idea of flat-fish on the bed of the sea. A perspective view of the sea-bed presents difficulties, and a better way will be to draw the fish in plan as seen looking down through the water.

Drawings of birds need care where wings and leg-supports are shown. Although there are tremendous variations in shape and size, the underlying bone structure—or “wire” drawings—are the same for all wings, legs and bodies in general. Look at *Picture 14* and you will see that this is so. A very simple bird can be created by drawing an egg-shape, adding a small circle at the top of the widest part, adding two bent lines to the bottom and placing a point-shaped mark against the small circle. As a matter of fact this is the basis of the shapes of all birds, allowing for modifications.

Postures of birds can be gathered into four main groups: flying, with wings spread; standing, with wings folded; swimming, with a water-line shown; perching, with body balanced above perch. In each case something definite happens to the mass outline of the bird, even the same bird. It is well-worth noting this and *Picture 14* shows examples.

People.—The simplest way to indicate a human figure is by a “wire” drawing. Primitive peoples and children use this method of drawing with great success.

Begin by scribbling some “wire” figures, showing them in different poses. Make them sit down, jump up, run and climb ladders. These little figures can be made to do all that real people can do. Believe in them and put as much life into them as you can.

As with the plants and creatures, the line of growth is to be seen in the design of the human figure. The pattern of the masses and muscles of the body is beautiful and economical. The whole is a composition of forms and shapes, each proportionately related to the other. The line of growth flows through all the parts of the design, binding it into one.

While we are considering lines, let us study the use that lines can be in expressing certain qualities in drawing. For a moment, try to recall a person's face as it changes expression. What happens when the person laughs and is happy; or when the face expresses sorrow and the tears fall? The corners of the mouth push *up* when it smiles. As the mood changes, *down* droop the corners of the mouth, showing sadness.

Now think of the calm, restfulness of the horizon as we gaze out to sea. Again, imagine the sturdy, forceful upright line of a column as it supports the roof of a church. Once more, try to picture the fretful, unsettled nature of the ever-shifting wavy line of rough water as it breaks against a jetty or the hull of a ship. As another example, call to mind the swept-back lines of the sea-gull as it dives down to the sea out of the summer sky.

All these lines mentioned are lines that express character and emotion. Upward curving lines can be used to convey a feeling of gaiety, like a smile. Drooping lines are sad and sorrowful, as in the weeping willow tree. Horizontal straight lines are restful. Upright lines are strong and add support to a design. Wavy lines are expressive of nervous energy. Streamlines are suggestive of speed, as the designers of modern vehicles and aircraft know.

Draw some more of your little “wire” figures. This time try to express moods and qualities by the use of the lines we have discussed. In *Picture 11* you can see these ideas put into action. The expressive nature of lines can be made use of in all your drawings, whether the subjects be animal, vegetable, mineral, or abstract.

After having discovered for yourself how easy it is to draw a human figure in this primitive way, let us study the way in which the form is built up.

I do not consider it absolutely necessary for your purpose to worry too much over muscles and correct proportions. The best way will be to draw all the figures more or less as caricatures. You know now how to express qualities and moods in the lines used; you have seen how easy it is to make a figure look as if it was running, or dancing, or standing still. Your next concern will be with mass and outline.

If you are interested and wish to study figure drawing in detail, let me advise you to obtain a book on anatomy. Here we shall merely observe that certain portions of the human figures are unchanging in mass, whereas certain other portions, muscles, alter their shape with movement.

The head mass is constant in form. It is best thought of as a block, more or less a cube. The chest, a somewhat wedge-shaped block, is unchanging in mass. The third block that does not change is the pelvis; in mass, roughly a prism. These three masses are held in varying positions in relation to each other by the spine—the central line of growth of the body. The whole is supported or carried along by the legs. *Picture 12* gives a few suggestions for a better appreciation of the human form. It is a good idea to think of the figure as being built up of three wooden blocks, representing the three main body masses just described. These are held together by a flexible wire—the spine. The limbs can be imagined as strings of variously shaped sausages.

These ideas will help to form in your mind a simplified image of the human form, which at the same time preserves the general mechanics of the real thing.

For the purpose of your picture-making, the next step must be to discover a method of putting all this on paper. A useful one is shown in *Picture 15*. Here is the process described: (a) Draw an upright line and divide it into six equal units. Number the

dividing marks one to four from the top. (b) At Mark 1 draw a cross-line one and a half units in length. (c) Describe a circle, an eighth larger than one unit in diameter, resting on Mark 2. (d) Describe a second circle, seven-eighths of a unit in diameter, resting on Mark 3. (e) Put in the diameter line of this last circle. (f) Draw an oblong approximately three-quarters of a unit in length and half a unit in width reaching down from the top end of the line. (g) From the extreme ends of the cross-line at Mark 1 draw lines two units in length, jointed in the middle. (h) From midway between the outer ends and the centre of the small circle's diameter line, draw lines down that are jointed opposite Mark 4.

This is the framework for either the front or back view of a standing figure. Shapes are now added suggesting flesh. Draw a line curving up from one end and down to the other of the cross-line at Mark 1. This represents the shoulders. The arm-shapes are put in as overlapping sausages. The waist-line is shown by joining the two circles. The thighs are made by connecting the sides of the small circle with a point one-quarter of a unit below the Mark 4 joint by means of a swelling line that returns to Mark 3. The lower legs are represented by sausage shapes; the upper end overlapping the thigh-shape by one-quarter of a unit, the lower ends narrowing down for the ankles. Almond shapes for the hands and wedge shapes for the feet are now added.

Finally, an outline is drawn round the whole figure to represent the contours of the muscles. Beginning at the head, work down to the feet. Round all the sharp corners and be careful to show the muscles bulging out on the arms and legs. The drawings in *Picture 15* show these muscles for male or female figure.

The face will vary enormously in expression and detail according to type and mood. There are, however, a few helpful hints. The oblong for the head can be roughly divided into three horizontal parts. The top is forehead, the middle is nose, and the bottom is chin.

The bottom of the nose is on a level with the bottom of the ears. The hair is added, as also can be the cranium of a bald man. The corners of the mouth are directly beneath the pupils of the eyes.

All the lengths given are suggestions for beginners and they may be varied to suit your taste and the character. It will be wise to practise drawing the figures as given and allow your inventive powers to develop them later. The figures given are merely a basis on which to build. Naturally, the male and female outlines will vary, as will those for a short fat man and a tall, willowy princess.

The hands are best treated as mass shapes where possible. They can usually be drawn as an oval with the fingers and thumbs shown by cutting away the spaces between. Or, the palm of the hand can be drawn as a circle with the fingers and thumb radiating from the opposite point on the edge of the circle where it joins on to the arm. With the fingers opened or closed, this radiation is the same.

The feet can be massed in as right-angled triangles with the right-angle on the inside ground line. The small toes can be indicated by a row of four small ovals with a larger one for the big toe. The male foot will be larger than the female.

The body markings need only be very few. Place the vee-shape at the pit of the neck. The nipples can be placed on the diameter line of the upper circle of the chest. The male breasts are indicated by flattened ess-shapes running across from the upper arms, down and across beneath the nipples. The female breasts are shown as part circles beneath the nipples, with bridge lines across to the upper arms. The navel is on the centre line where the top of the lower circle cuts it. The knees are shown as large half-circles with smaller ones beneath. The arch of the lower edge of the ribs can be put in by small scallop-shaped touches.

The back view will be best left with few markings. The spine may be indicated tentatively. The back of the knees may be shown as inverted curves.

The figure can be made to bend over to either side. The line of growth, the spine, bends to left or to right. Draw the central line, or spine, curving over as desired. The circle representing the chest is described touching the shoulder line with the centre on the spine. The leg underneath the head is brought across so that the ankle is directly below the pit of the neck. It is worth noting here that in all poses the pit of the neck appears directly above the ankle of the leg bearing the weight of the body. The outline of a bending body needs slightly more attention. The skin on the upper side will appear stretched, while that on the inner curve will be closed up, concertina fashion. Examples of various poses are given in *Picture 15*.

The side view of the figure is begun in the same way as for the front and back view. Draw the upright line; divide it into six equal units and number them; put the seven-eighths of a unit circle resting on Mark 3.

Now the procedure is as follows: (a) Draw a curving line from the centre of the circle to a point on the centre line half-way between Mark 1 and the top. (b) Draw a circle seven-eighths of a unit in diameter resting both against this curved line and Mark 2. (c) The arm-lines, two units long and jointed at the middles, are attached to the point on the centre line opposite Mark 1. (d) The leg-lines are drawn from the centre of the lower, or hip-circle, down to the ground, with joints at points opposite Mark 4. (e) The head is shown as a square whose sides equal three-quarters of a unit, drawn so that one of the bottom corners rests on the curved line of the back. (f) The hands are roughly shown as ovals, approximately half a unit long. (g) The feet are drawn in the shapes of wedges, nearly one unit in length and one-third of a unit high.

The mass outline is drawn in a similar way as for the front-view figure. Start with the head. Divide the head-square into three horizontal parts. The ear is placed in the centre of the middle division, and from it a

line drops down to form the jaw. The nose is added to the front of the middle section.

From the corner of the head-square touching the back-line, another line is drawn sloping down to connect up with the circle of the chest. A curve to represent the abdomen is drawn at the front between the two circles.

Sausage shapes are put in to indicate the arms. A curved line is drawn from the front of the hip-circle right down to the ground at the bottom of the centre line. If the leg is bent forward, this line curves forward. If the leg is placed back in a supporting position, the curve is drawn backward. A double curved line runs from the point on the hip-circle where it is crossed by the back-line, down to the back of the knees—Mark 4, and out and down again to the ankles.

The final outline is now added. Hair can be added. Round all corners, such as those at the bottom of the back-line and the joinings of legs and feet. Add a slightly curved line for the throat and a slight curved protrusion for the knees. These increase from almost nothing to a marked, rounded corner as the knee is bent forward and up. The male breast, showing as a flat addition to the front of the chest, and the female as a half-circular one, can be added.

As with the previous figure, this last example is given as a basis for any character you desire to draw. The female will be more rounded, slimmer than the male. The latter will be heavier in build and more angular than the former; usually, but not always.

This side-view figure can be made to bend forward, or backward. In the forward position, the line of the back will always be shown curving forward from the centre of the circle of the hips. In the backward bending poses, the line had best be shown curving back. The pit of the neck will again be balanced over the ankle of the foot bearing the body's weight. In your drawings, as the forward bend of the body increases, the muscle bulges on the front of the body will develop. On the contrary, the further back the body bends, the more will these muscle bulges flatten out.

The side views will be different for the left and right feet. The highest part of the foot is on the inner side above the arch, which is about mid-way between heel and big toe. Viewing the foot from the outer side, the whole of the five toes can be seen behind one another in a space occupying one-third of the foot's length. The ankle bones can be indicated by small curved lines, the inner ones being higher than the outer.

Seated figures may be constructed on the same framework, but there is only need to divide the centre line into *five*. The upper portion of the body is drawn as before. The legs are then drawn in the seated position. Front view, the thighs will appear foreshortened and in shape something between a sausage-shape and a circle. The lower legs will reach from opposite Mark 3 to the ground line. Side-view seated figures will be drawn in exactly the same way as for the standing side-view ones, except for the legs. The thigh-lines are drawn running forward, at the required angle from the centre of the hip-circle, and about one and a half units in length. The lower leg-lines are then shown at an angle to the knee joint. The sausage shapes and outlines are then filled in.

If the foot is shown depressed with the toes pointing to the ground, the wedge-shape is drawn hinged at its apex to the leg-line.

So much for the nude figure. Further experiments will enable you to dispense with a too elaborate preliminary framework. You will be able with practice to draw the figures almost without bothering about the framework, especially the dividing marks and the arm- and leg-lines.

Clothes can be added according to the fashion in which the character is dressed. Except where the dictates of fashion create a peculiar silhouette—as, for example, the wide, padded garments of the Tudor men, or the crinoline of Victoria's reign—the outline of the clothes can follow the outline of the naked figure.

In many fashions, and especially in bending and seated poses, the draping of the garments will be affected by the law of gravity. Watch

for this in long, outer garments like capes, cloaks and skirts. There are examples of draperies in *Picture 16*, and these will help, not only with costumes, but with curtains and other backgrounds for your class pictures.

One last word about period costumes; it will be very useful to obtain a book dealing with this subject; preferably one with numbers of illustrations. *Picture 17* gives a selection of the outstanding changes of costume through the ages.

Inanimate objects.—We come now to the objects gathered together in groups under the above title. The groups are: buildings, furniture, ships, vehicles.

For the details of any of these objects, it will always be wisest to refer to books and existing pictures. The different styles of architecture, for example, are worth noting carefully.

All the world over in the history of design, there is a common link between architecture and the designs of such things as furniture, costume and ships, with the decorations used on them. These links change from period to period and appear to express the spirit of the times.

As an example of this in England, we can compare the gaunt simplicity of the Norman style of architecture with the simple garments worn by the people. Even the round-headed windows are echoed by the small, round caps worn by the men. All designs, for dwellings, churches, castles, clothes, furniture, were purely functional, almost crude; with a general lack of bright colour.

What a change when we turn to the opulence of the Georgian period! There appears in all designs of the period an appreciation of proportion and classic forms overlaid with elegant ornament. Costumes, architecture, ships, vehicles, furniture—all are imbued with this reflection of the life of the period with its elegance, ornateness and colour.

Certain qualities are outstanding in each of the periods. Some of them are well known,

but all are worthy of notice. Some examples are drawn in *Picture 19*.

Telling the story.—As has already been said, your pictures must be simple and explicit in the story-telling. Having experimented with various easy methods of portraying objects, now we will look into the process of putting them into pictures.

A picture is a pattern. Artists call this pattern the "composition". Certain parts of this pattern are good places in which to put the most important objects in the picture. The point where several lines converge is one of these places. Another place is one that is on any of the "thirds" lines of the picture. Divide the length or height of your picture into three and the dividing lines will be your "thirds" lines. Three is a mystic and satisfying number—threes of anything are valuable in your pictures. The old master painters divided their compositions into what they called "golden thirds". Examine an old master's picture and you will probably find one of the main figures or objects on the "thirds" line, *Picture 18*.

The very centre of the picture is a bad place for the chief objects; actually, it is an unexciting place. The eye appreciates a position where the spaces on either side of the object depicted are proportionate one to another. Half and half is bad, because this position seems to possess the power of cutting the picture into two separate halves.

Another important point about picture patterns is the fact that the eye is attracted by converging lines. This means that lines of this nature can be used to attract attention to the important objects in the picture.

Apart from placing, colour and tone play a very important part in the composition of a picture. Red is a telling colour that will draw attention to an object, especially in a picture that is lacking in red in any other place. A black object in a very pale picture, or *vice versa*, will stand out.

Now we have a fairly complete idea of what "composition" means in making pictures. Choose the important object, or

group of objects—let them be three in a group where possible—and decide on their placing in the picture. It is always a good idea to make a small, rough draft of the picture first. This allows alterations to be made economically. The attention can now be attracted to this main part of the composition by the outlines of other objects; edges of clouds in the sky, silhouettes of trees, and even the direction in which people are pointing. Incidentally, it is always best to arrange figures so that they face the centre of the picture. This tends to keep the attention engaged within the limits of the picture's frame.

Colours can also be used very effectively in attracting attention to the important part of the composition. This does not mean that the main objects must always be bright in colour, although a bright red object is bound to stand out in an otherwise dull colour scheme. Make use of colour contrasts. A woman dressed in a yellow cloak would be very noticeable against a purple background, because those two colours are opposites.

Contrasts of pose are helpful in groups of figures. One figure facing away from a group of others can add dramatic action to the picture. Colour and tone contrasts can be used to give dramatic effect. A dark figure standing against a pale sky, or the lurid glow of fire against a night sky, are examples of drama emphasised by tonal and colour contrasts, *Picture 20*.

In designing your class pictures keep the subjects as large as possible. The ideal picture ought to be rather like a poster; direct and to the point.

Choose your main object or objects and draw them first, adding the background afterwards. The mistake so easily made is to start at the top of the picture-space and, working down to the bottom, draw in a background. When the time comes to put in the important object of the picture, it is either cramped and looks like an after-thought, or the background has to be rearranged to accommodate it. If the main object or group is put in first, there is the

whole of the picture-space at your disposal and the best place can be allotted to it. The background can then be fitted in so as to fill the picture satisfactorily, making the whole into a pleasing and dynamic design.

Remembering what was discovered about the expressive powers of lines, the same ideas can be applied to picture-making.

Horizontal lines embodied in your composition will create an atmosphere of repose in the picture. Vertical lines will give strength to your composition. Upward curving lines will add a note of joy, while drooping lines will impart a sense of sadness to the picture. Of course, the more insistent the lines are, the greater will be the effect. It does not necessarily follow that one drooping line will cause your picture to be wholly sad, but a majority of such lines will, *Picture 21*.

Arrange to have at least one straight line in your composition. This will have a steadying effect on what might otherwise be a turbulent pattern.

Special points to notice.—Skies are best left as plain spaces. Clouds may need to be indicated sometimes, however. Usually cloud-shapes can be used to harmonise with the pattern of the picture. Wind influences the shapes of clouds and in a sea-scape, for example, wind blowing a sailing-ship along could be indicated in the cloud-shapes. *Picture 22* gives examples of this and other sky effects.

Sea and water often present difficulties in the drawing. In general, water is best thought of as a sheet of glass, or a mirror. The smooth surface is broken by waves and these usually conform to an all-over diamond pattern, as shown in *Picture 22*.

Reflections in water are the same as those in a mirror. For example, imagine a box reflected in calm water. The straight sides of the box would be continued down into the water. The reflection will be as deep as the actual object is high. Without any exception, the reflection always appears as a true opposite and directly underneath the object reflected. Of course, the reflections may

change colour due to the water or the lighting conditions. It is better to depict water as free from too many details, and if they are put in at all should be reserved for the nearer parts of the picture when perspective is introduced. Calm water can be suggested by reflections; flowing water, such as a river, by lines running with the current; and, of course, rough water by waves.

Confine the greatest contrasts of tone to the immediate surroundings of the most brilliant sources of light, if you desire realism in your pictures. As examples of this, a bird will appear as a black silhouette flying in front of the sun and the cross-bars of a lighted window will show black; the night sky seems darker against the moon than anywhere else. It is always safe to say that where the brightest lights are, there also will be the deepest tones.

The horizon, placed differently, can be used to create special effects. A horizon placed very low in the picture gives a sense of space. On the other hand, if you indicate the horizon at the top of the picture, you will convey the impression of the subject being viewed from a great height. Generally the most comfortable position for the horizon is about one-third the way up the picture. There is no need to show it in its entirety, because the horizon can appear between distant mountains, or in some cases not at all; usually, in pictures where perspective is introduced, the vanishing lines will direct the eye to the position of the horizon even if it is not visible.

Other ideas.—Of course, all of these hints and suggestions are to assist you with picture-making within a limited shape, or frame. Actually, there is no need to tie yourself rigidly to any special shape. Another successful idea is to string a series of incidents together to form a frieze. This can be done on separate sheets which are then pinned together; or continuous paper can be used.

In many cases, comparative groups are more successfully shown in this way. For

example, a series of historic costumes could be depicted in the form of a long procession suitably placed against a panorama showing the changing styles of architecture. Many of you may wish to prepare such a frieze and pin it up as a permanent feature of the classroom. Then it will be a good idea to put a decorative border at the top and bottom of the strip, having some relation to the subject and perhaps also acting as an additional aid to teaching. Such borders could also incorporate titles or dates relating to the subject.

There is another idea that could be used on rare occasions to build up class pictures. This is photo-montage. Some subjects, far too difficult to portray, could be presented in this way. I offer it as a suggestion. As an example of the use of photo-montage, suppose the subject to be that of the nesting habits of sea-birds. The birds themselves could be *carefully* cut from photos in old magazines. The sea-scape, showing cliffs, sea and sky, could be simply and boldly drawn or painted by the teacher, without worrying too much about realistic representation. Then the cut-out photos could be cleanly pasted on in suitable and reasonable positions. The best results are obtained when the background is either treated as a *background*, and the whole picture considered more or less as a diagram, or when the background is treated in such a way that the stuck-on parts look like part of the background. If the teacher's ability is unable to realise the latter, then be satisfied to consider the whole thing purely as a diagram.

Colouring your pictures.—There are no hard and fast rules of procedure. First, lightly sketch in your picture, using rulers, compasses, or rubbers to aid you in your work. The final drawing can either be left vague, or lined in heavily with pen and ink, thick pencil line, brush and indian ink, brush and paint, or even oil paint.

The colour can be added by the use of coloured pencils, crayons, pastels, powder-colours, water-colours, poster-colours, oil paints, coloured inks, or even dyes. The

best colours to use are those available and which you are accustomed to use.

If you use cartridge paper, any of the above mentioned colours can be used, including oil paints. Water-colours are most successful when used either on cartridge paper or water-colour paper. If a brown paper or sugar paper is used, powder colours, pastels, or poster-colours are the colouring mediums to use.

The colour may be painted in as flat, even-coloured masses touching all the outlines. This gives a very successful poster effect, especially if the outlines are well defined. In another treatment, the colour may be brushed on, especially with ink, rather carelessly and with little attention paid to the actual outlines. In this case the outlines must be well defined.

In yet another method of painting the brush-marks may be used to show textures, such as leaves, rough stone and various other surfaces. A very effective use can be made of the brush by using it fairly dry and dragging it against the grain of the paper, *Picture 24*.

If light and shade is used, the paper may be left white to indicate light; or the light can be added with white paint. Only in full water-coloured paintings should the paper be allowed to show through for high-lights and never be obtained by the use of white paint.

The best results will be obtained if you think of your pictures in terms of colour patterns and decorative effects rather than photographic representations. I do not discourage realistic treatments by any means, but advise only those with artistic ability to make use of them. After all, one must admit the telling power of the poster. Its broad, simple treatment which is symbolic and conventional, brightly coloured and to the point, seems ideal for the classroom picture.

Apart from using colour to represent the subject truthfully, as in the case of birds, flowers, animals and other natural objects, it can be made to express qualities and emotions.

Red, the colour of fire, conveys a feeling of action, anger and warmth. It demands immediate attention, as in the red danger signal and hints at warfare and excitement. It also tends to bring objects nearer to the beholder and is therefore a foreground colour.

Blue is the spiritual colour, of the sky and of distance. That is why the distant objects in a picture are shown more blue as they recede. In actual fact the increasing atmosphere causes this. Blue is the colour of deep water and is a tranquil, soothing colour. Used by itself and in preponderance, it can also have a cold, hard influence, for blue suggests ice and steel.

Yellow is the colour of sunlight and gold. In its more amber shades it expresses a sense of healthy joy and richness; but in its paler, less golden shades it can also impart a sense of sickness and suffering, being the colour of jaundice.

Orange, the colour of maturity and possessing the better qualities of both red and yellow, gives a warming, cheerful feeling to the atmosphere of the picture. We see it in the firelight's glow and in the cheerful colour of the marigold.

Green is the colour of nature and youth. It is the direct opposite of red and conveys the peaceful, refreshing sense that fills us when we walk down leafy lanes and in green meadows.

Purple is an interesting colour combining the emotional appeal of red and the spiritual calm of blue. Midway between the two, it suggests mystery and death. Because of ancient associations, it is also a royal colour.

Brown is the colour of restful quiet, of gentleness, and of the pause before a further effort—as autumn is before spring. In its more grey shades it can also express decay.

Certain colours have the happy effect of harmonising combinations of others that normally clash. These are the metallic colours and their equivalents in terms of paint: silver, or grey; gold, or yellow ochre; bronze, or sepia; together with black and white.

It is interesting to note in passing that each colour possesses its own perspective value. By keeping to the order of the colours as they appear in the spectrum, we find that red is the near foreground colour. In recession, there is orange, then yellow and next comes green, which is the middle-distance colour. After green we pass through greenish-blue to blue, the colour of the far distance and the sky, or background. Blending upwards, the blue of the sky merges slowly through ultramarine up to violet, and overhead to purple, and back again to the foreground colour, red. Of course, in nature these colours do not show in full strength, but the suggestion of them is there for all who have eyes to see. In the portrayal of a natural landscape they would appear something like this: the grass lawn in the foreground would be a golden, warm colour, tinged with red nearest the spectator; the most green trees would appear in the middle distance; the purest red flowers would be in the foreground, while those in the distance would be qualified with blue; the distant hills would be blue, and the sky would be pale blue near the horizon, deepening into a more violet colour up overhead, *Picture 25*.

The value of these perspective properties of colours is in their ability to suggest recession with or without the aid of vanishing lines. At the same time, a colour takes on a new meaning when we realise that it possesses dimensional and emotional value. Thus we can begin to reason out the difference between the restful and unobtrusive quality of the ethereal blue sky and the dramatic excitement of the fire-engine as it passes along the drab street in its coat of bright red paint.

Realistic representation.—Having discussed simple ways of making pictures and the use of colour, let us now turn to the more advanced treatment of objects in perspective with light and shade.

In a true pictorial representation all objects as seen by the spectator are subject

to the laws of perspective. This sounds terrifying, but it merely means that objects appear to grow smaller the farther away they are. This in turn means that parallel lines appear to draw closer together as they recede into the distance.

We all know this to be true, because at some time or another we have gazed on the rails of the railway track vanishing to a point in the distance; noticed how telegraph posts or lamp-posts seem to shrink in height the farther off they are; watched a man increase in size as he approached us; and observed a road winding away across the country diminishing in width as we trace its course into the distance.

The point is, we see things in this manner, but how can we translate these optical illusions into drawings? A few simple hints will help to solve this problem. All parallel lines on similarly positioned planes vanish to the same points. All parallel lines on horizontal and vertical planes vanish to points on the horizon, or to points directly above or below those points. Equally-spaced objects such as telegraph posts, windows of houses, sleepers of a railway track, and so on, appear to grow increasingly closer to each other as they recede from the spectator.

The science of perspective is a very complicated one, but *Picture 26* presents the theory simply in terms of the beholder's eye, the object, and the imaginary glass screen through which the object is viewed and upon which it appears as the drawing.

I do not think it is necessary to bother too much with the intricate geometrical side of perspective drawing, but it might be useful to examine how it is worked out in *Picture 26*.

Perspective applies to the edges of shadows as well. Examples given in *Picture 26* are helpful to study. Suffice it here for me to remark that if you have the position of the source of light, its height above the ground and its plan on the ground, you can work out the shadow shapes satisfactorily. Lines are drawn from the plan of the light so as to cut across the edges of the ground-plan of the objects casting shadows. Other lines are

drawn from the actual light-source itself, so as to glance past the upper edges and on until the plan-lines are intersected. When these intersections are joined together the shadow-shape will result.

There is one snag about setting out the necessary framework for a perspective drawing. In order to avoid a forced or exaggerated view, the vanishing points must be so far outside of the picture as to demand the use of too large a piece of paper.

However, if we know what perspective is about and appreciate the theory of it, with a little practice it is possible to judge the degree at which the lines converge.

In working out a picture it is best to draw in the horizon first. The nearest corner of the object to be drawn should be put in next. Decide on the angles of the top and bottom lines; the intermediate lines can then be estimated and put in. To discover the central point of a square or rectangular shape as seen in perspective, sketch in the diagonals. The point of intersection is the true centre, as it appears in perspective. This is useful and is a quick way of finding positions of parts of objects, such as doors, windows and other midway points. *Picture 27* shows "centres" and circles in perspective.

Circles seen in perspective are a bother. They range from the full-plan view—a circle—to the straight line of the top edge of a jam-jar seen front face. As the two opposite sides appear to close together, they flatten more and more until they meet and form a straight line. It is important to notice, however, that the corners of the ellipse always remain curves and *never* appear as sharp points. This is a mistake many people make. Another useful point to remember about drawing ellipses is that the greatest width always appears at right-angles to the axis of the ellipse.

So much for the "backbones", as it were, of perspective drawing. Colours can help in suggesting recession, as we discovered earlier on. Light and shade and treatment assist the illusion enormously.

By treatment is meant the strength and character of line and tone. Imagine, as an example, a box is the object to be drawn. It is placed so as to face you obliquely. The lines of the box are lightly sketched in and the next stage is to be the actual drawing. The part of the box we shall be most conscious of is the corner nearest to us. The corners and edges farther away will be less clearly defined, and this is how it is best to draw them so as to create an illusion of depth and recession. If the box is reasonably near to us we shall be able to discern the grain of the wood—growing less distinct as the sides recede from us.

Now, if there are a number of similar boxes placed one behind the other, the detail will appear to grow less as the distance increases. Atmosphere intervenes and blurs the details, and our eye is unable to recognise them in the distance.

This makes one thing clear. To create an illusion of distance, reserve the majority of detail for the nearer objects and the nearest parts of objects.

It is helpful to realise this when drawing a field, roadway, any kind of ground or flat surface. The near portion can be textured to suggest the surface, but lessened in the middle distance and omitted altogether in the far distance.

There are no hard and fast rules. It is important to realise that. It is quite possible to see an enormous red poster sending out its message right away down the street in what is actually the far distance. There are always exceptions.

The nearest corner of any object is the part on which to concentrate your attention. It is important in expressing form.

There is another subject to discuss, and that is the use of "textures". Texture represents surfaces. You need only call to mind a few to realise that it is necessary to know a little about the ways of expressing texture in your pictures. There are the smooth, shiny surfaces of glass, water and metal; the rough surfaces of stone, stucco, ground; surfaces with a regular, broken

face, such as brickwork, roofs, grassland, cloth, wood and many others.

These textures should be carefully kept to scale in your drawings, especially the grain in wood, the tiles on a roof, and bricks in a wall. They can be added with a brush after the main drawing and colouring has been done, but their use is usually best limited to the foreground, because they are details.

Rough stone, stucco and uneven ground can be painted with an almost dry brush. Grass texture can be touched in with short upright strokes of the brush or pen. Brush-strokes can be used frequently to express texture, *Picture 28*.

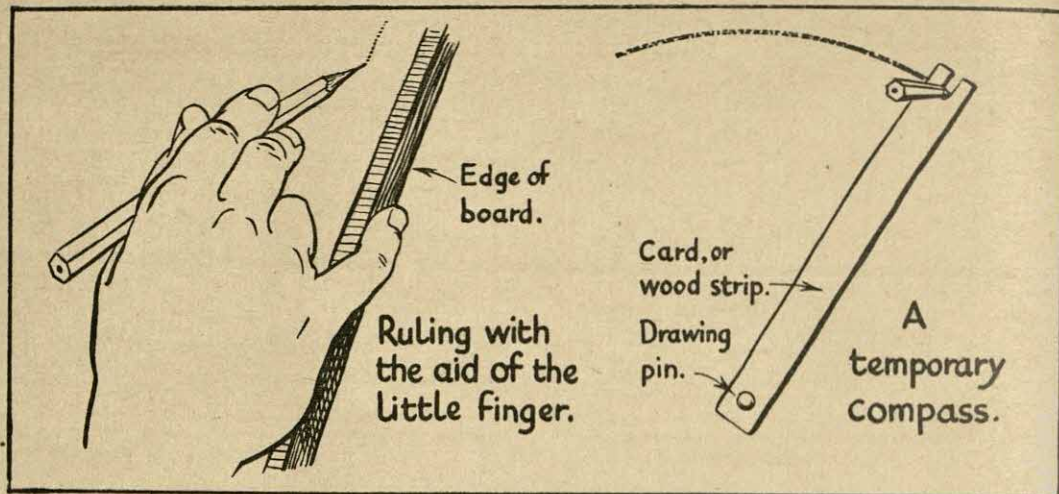
To sum up, the picture may be divided into zones: foreground, middle distance, far distance, sky. In the foreground are put the majority of detail and bright colour. Red is used in its purity in this zone. In the middle distance, detail is used less and green is the colour that appears mostly—either in fact or suggestion. In the far distance, because of the effect of atmosphere, blue is the predominant colour and detail is left out. The sky is the space-zone, lacking detail and any violent colour or contrasts. Remember, these are only generally true; there may be isolated cases of red in the sky, for example. In such an instance the whole of the foreground and middle distance will be darkened so as to contrive almost a silhouette with the sky thrown back into the distance in contrast. These sky colours, however, will never be so bright or harsh as to clash with the foreground. The latter usually reflects the sky colours in a deeper tone.

The sky is almost always reflected in the rest of the picture. On a clear day with the sky blue, or colourless, the colours of objects on the ground will be bright and full. But on a golden afternoon with the sky gold and misty, the earth and its objects will be tinged with that same golden hue. Water as a rule reflects the colours of the sky pure, unless shadow or some colouring agent in the water intervenes.

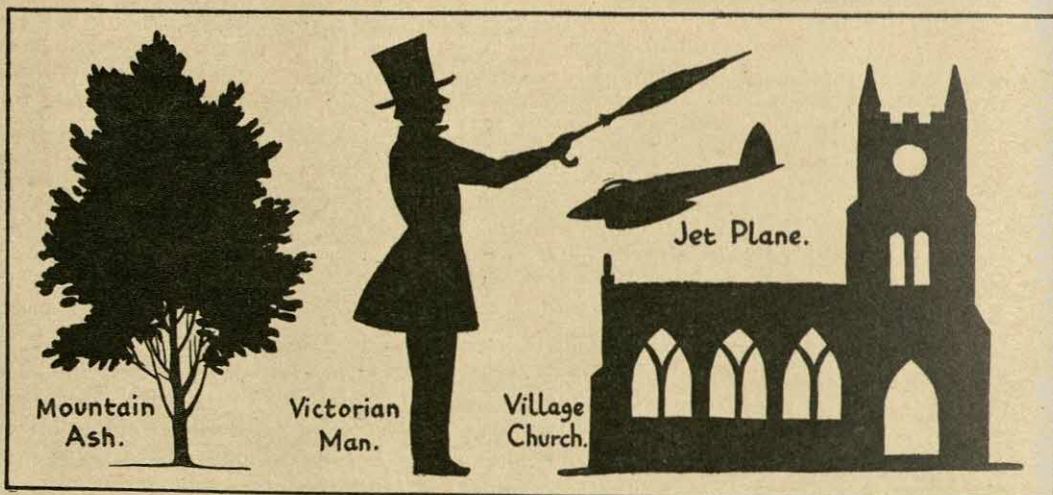
Finally, about the use of line. Your outlines can be strong or sympathetic as you wish, but they should be bold and fearless for the best results. That does not mean that a line must be continuous; it may be broken as you wish, but it ought to define the object portrayed. Line, after all, is only a conventional way of interpreting natural objects. We do not see in lines, but rather in masses of tones. Line is something in the nature of a shorthand method of expressing what we see. Because of that I do not think it is wrong to use outlines, even strong ones, *Picture 29*.

When you can, study the paintings of ancient Persia and India, and notice how they treated natural objects with little regard for photographic representation. The mediaeval miniature paintings are worthy of your notice, as are the works of old painters like Fra Angelico, the Italian, and the Flemish artist, Hans Memlinc.

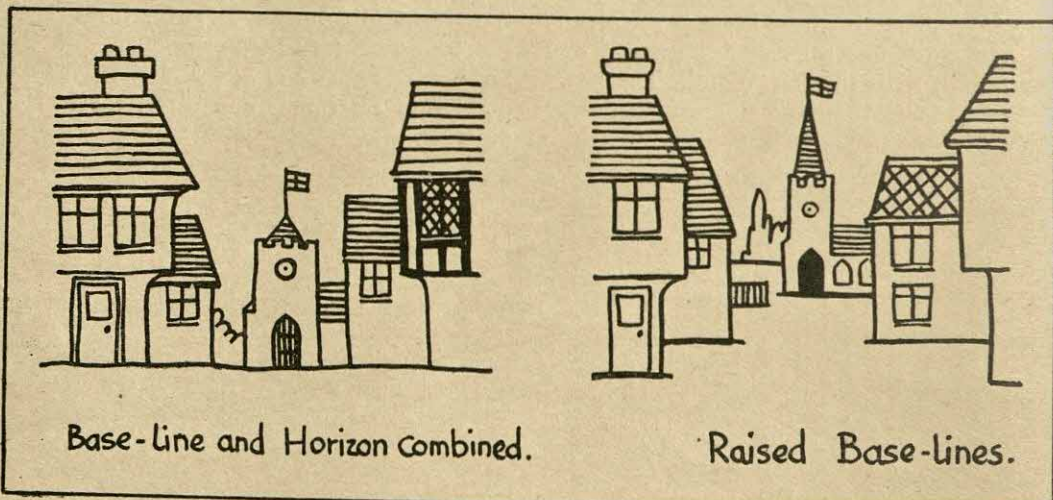
Study also the best of modern posters and the works of Toulouse-Lautrec, the French nineteenth-century poster-designer, and observe the economy of line and the dynamic quality of his simple and direct method of drawing.



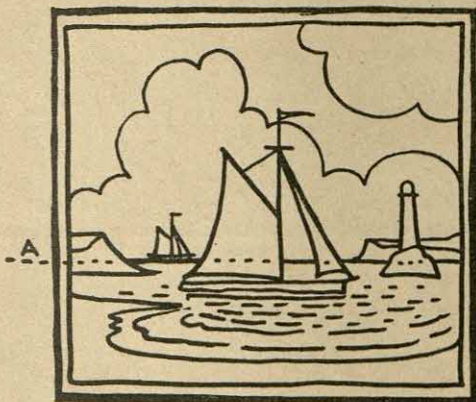
PICTURE 1



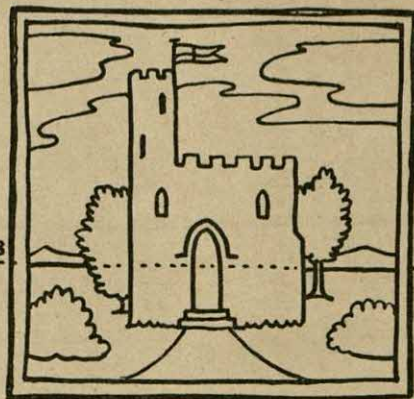
PICTURE 2



PICTURE 3



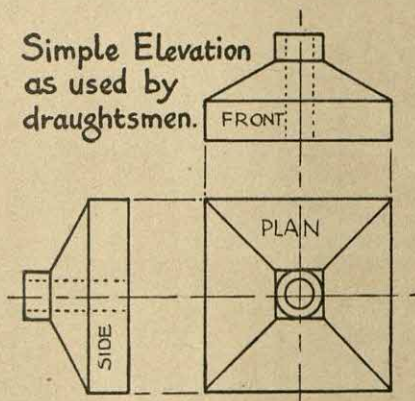
The Horizon on sea, A-A.



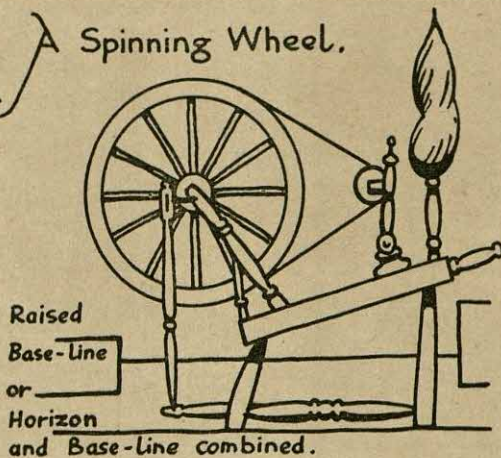
The Horizon on land, B-B

PICTURE 4

Simple Elevation
as used by
draughtsmen.

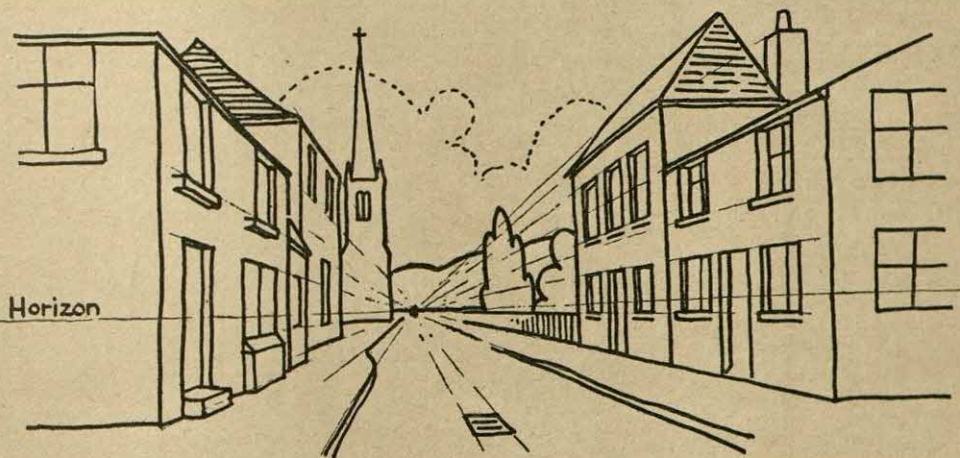


A Spinning Wheel.

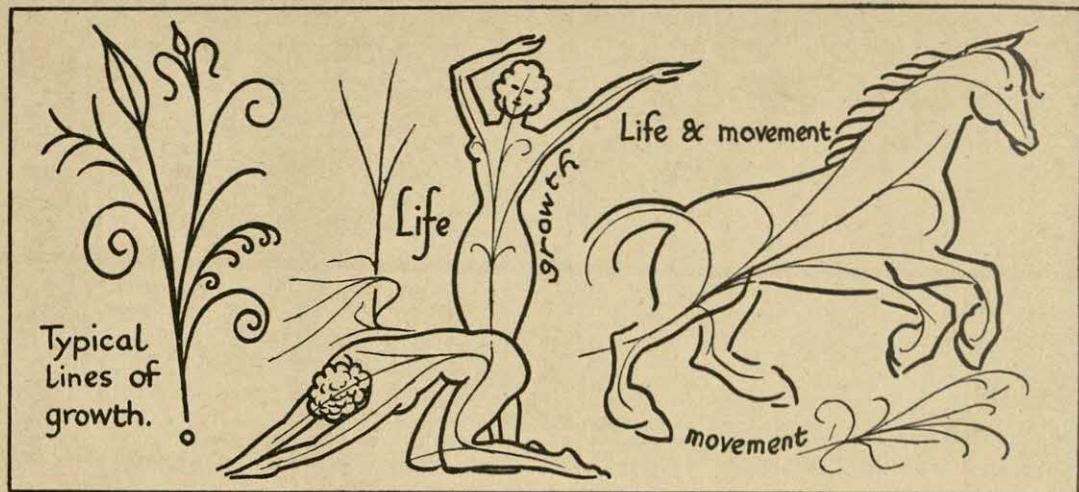


Raised
Base-line
or
Horizon
and Base-line combined.

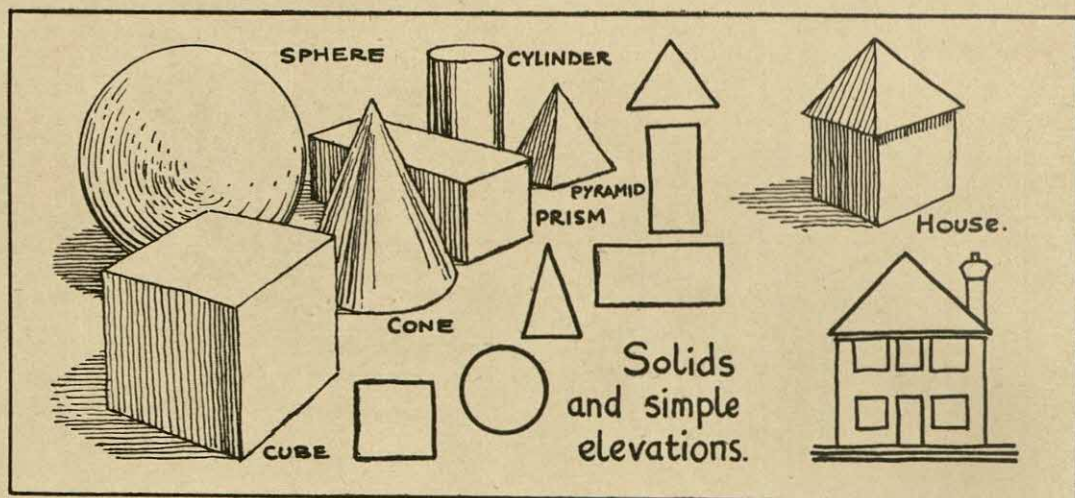
PICTURE 5



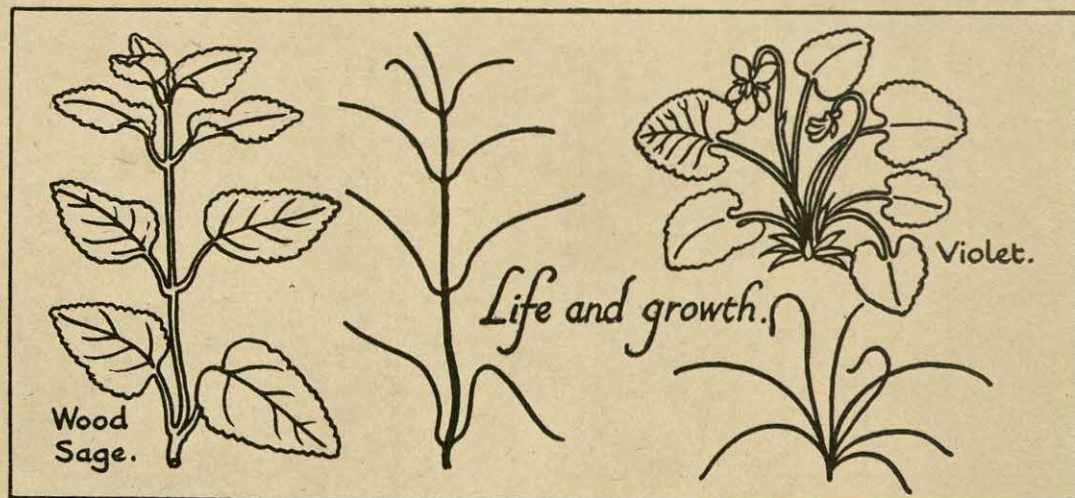
PICTURE 6



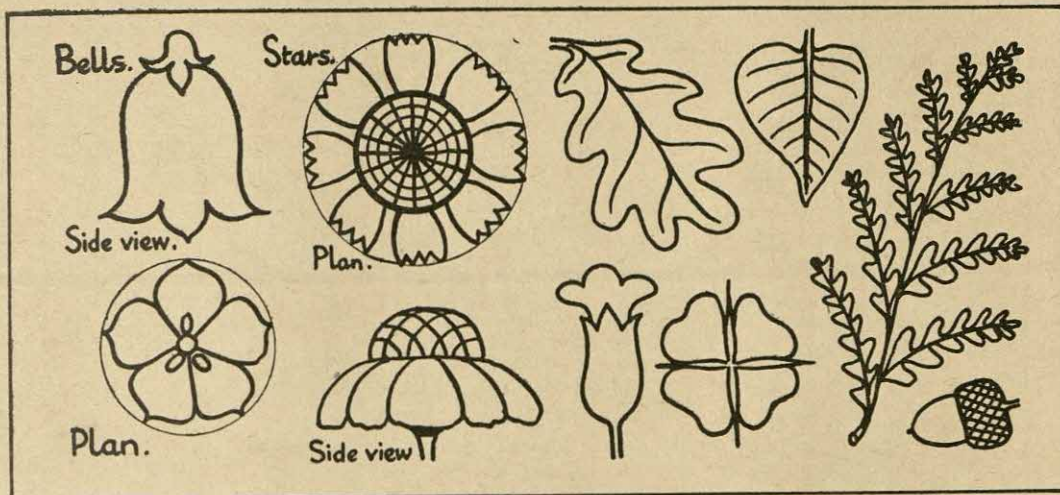
PICTURE 7



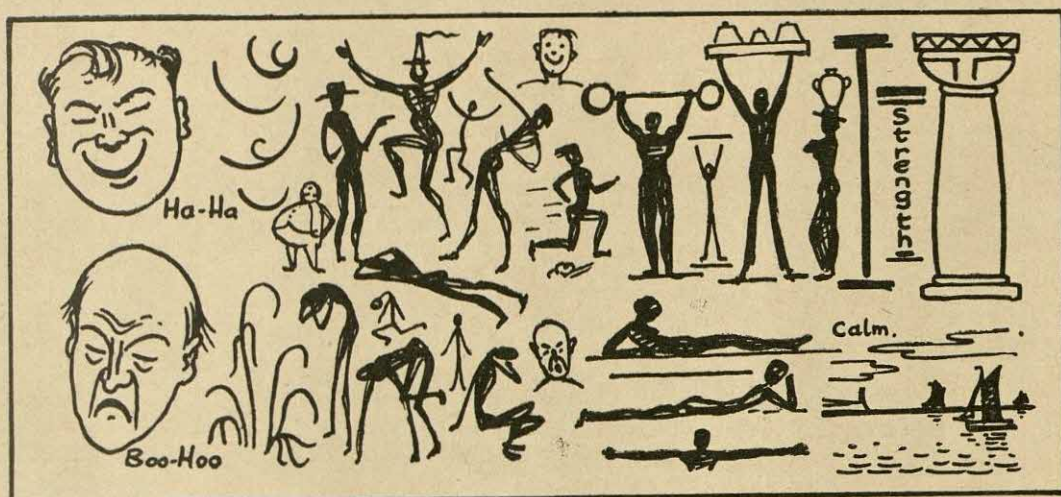
PICTURE 8



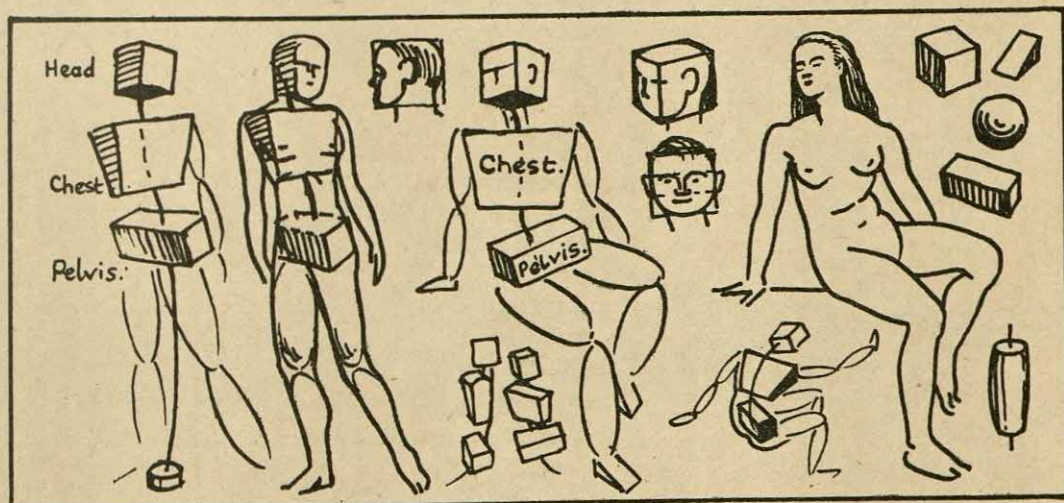
PICTURE 9



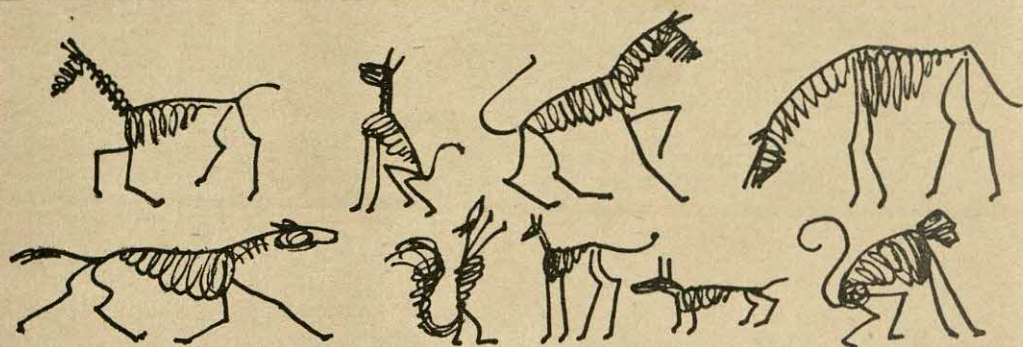
PICTURE 10



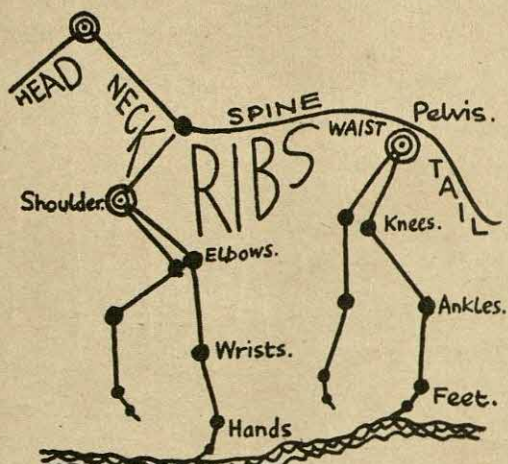
PICTURE 11



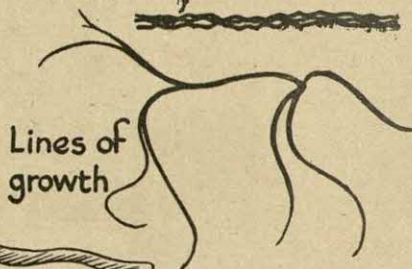
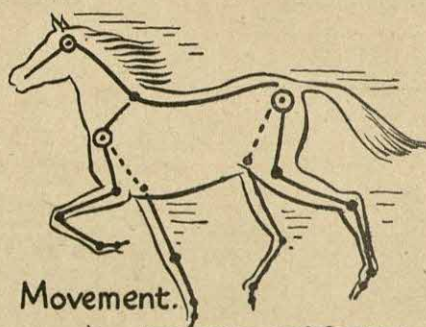
PICTURE 12



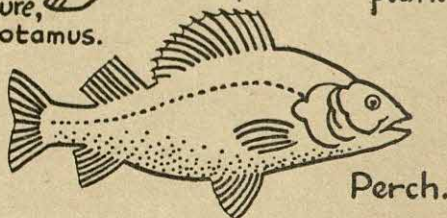
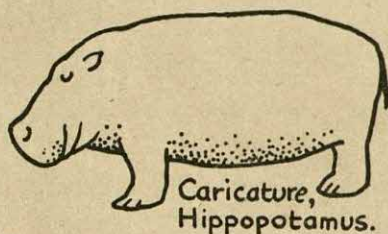
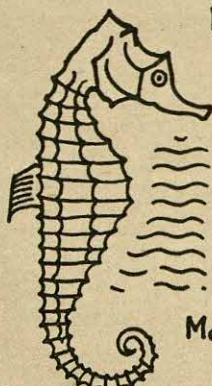
WIRE ANIMALS



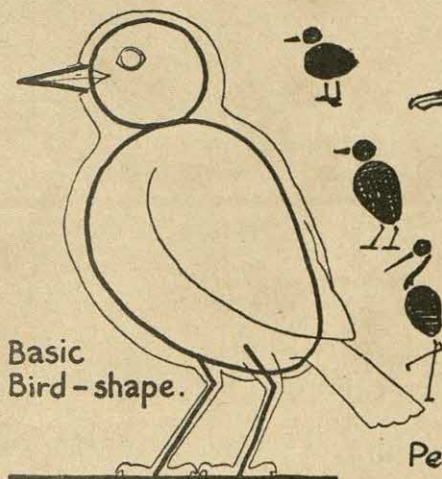
MECHANICS OF BONES



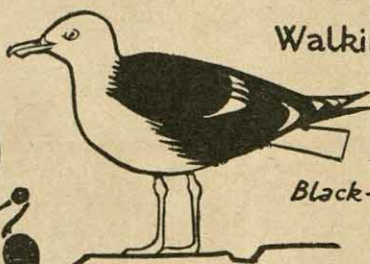
Lines of growth



PICTURE 13

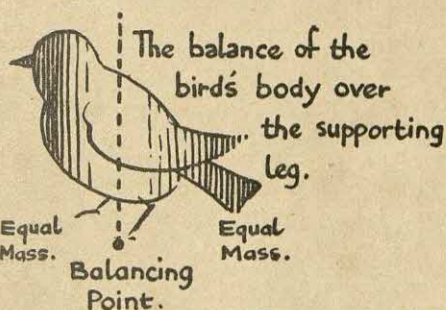


Basic Bird - shape.



Walking Birds.

Black-backed Gull.



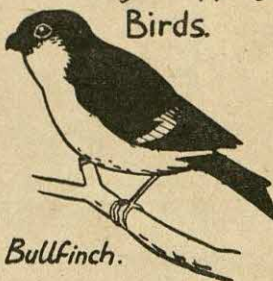
The balance of the bird's body over the supporting leg.

Equal Mass.

Balancing Point.

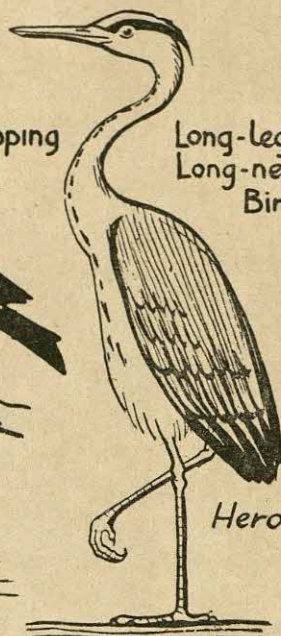
Equal Mass.

Perching, Hopping Birds.



Bullfinch.

Long-legged, Long-necked Birds.



Heron.

Swimming Birds

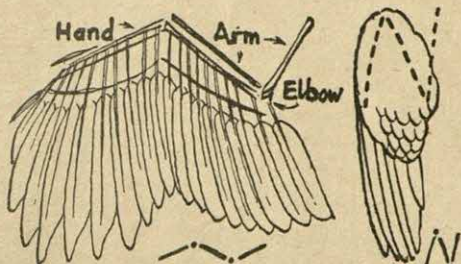


Mallard Drake.

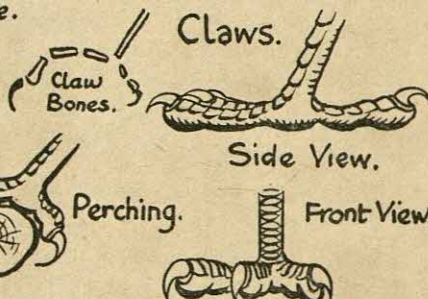


Spread

Folded



Bone structure of wings.



Claws.

Claw Bones.

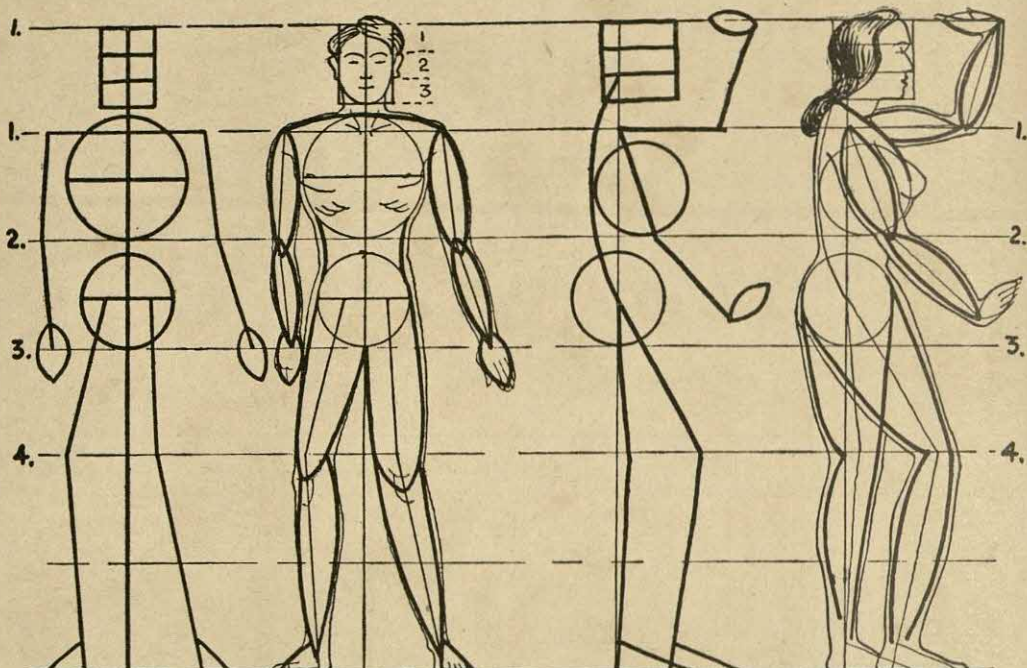
Side View.

Perching.

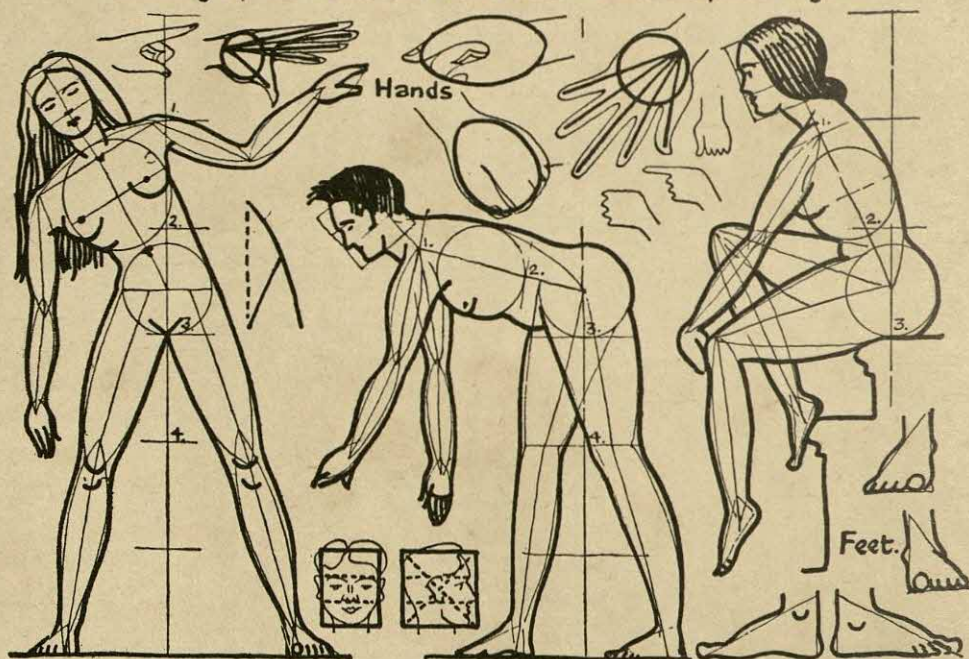
Front View.

Birds' claws vary considerably in details of toes and talons.

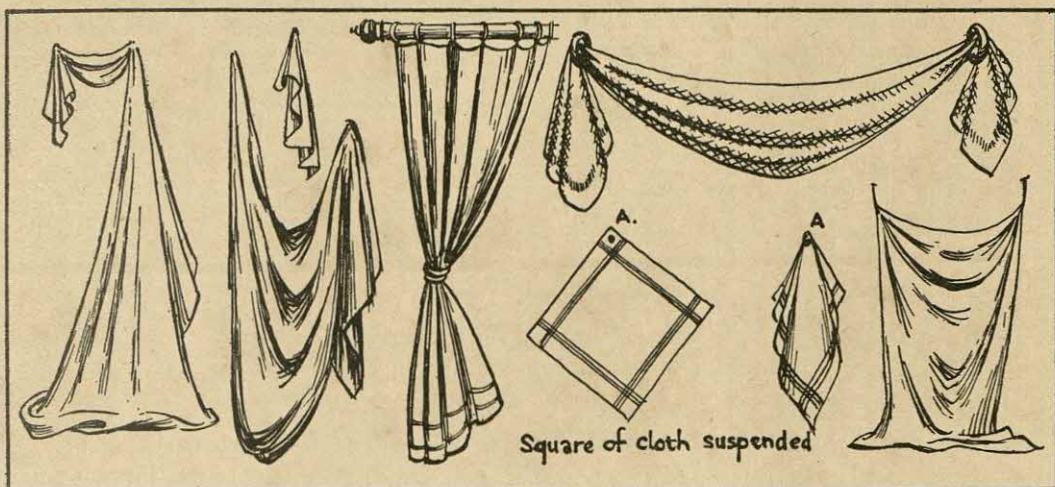
LEWIS HEATH



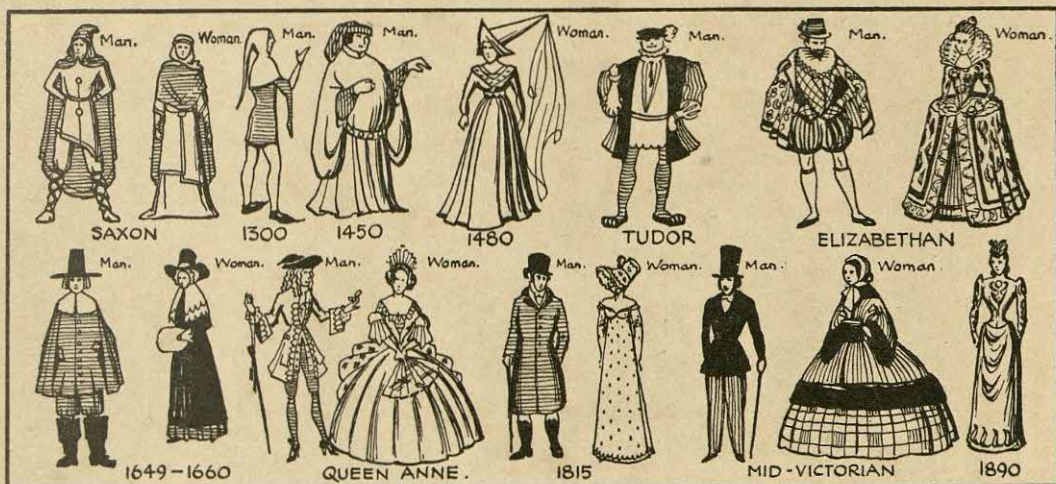
Building up the front and back views of the Simplified Figure.



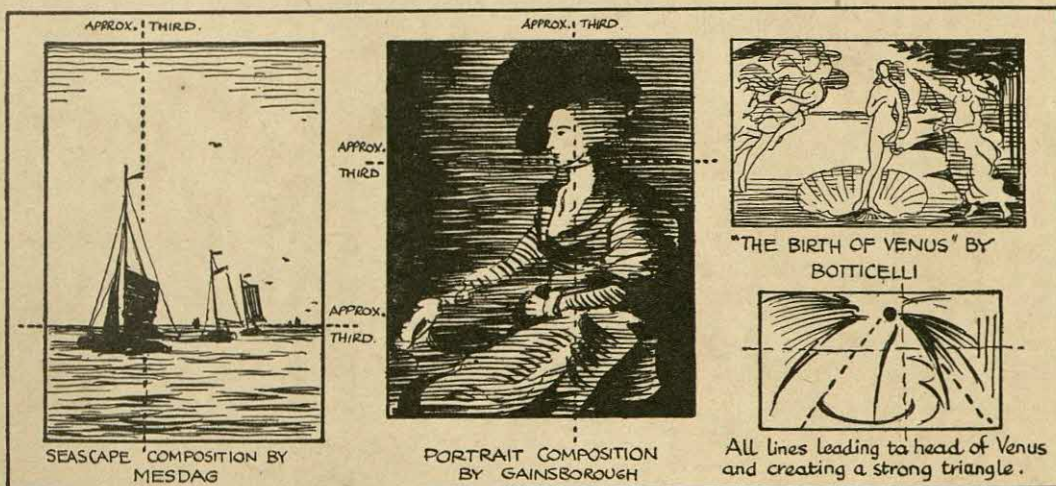
Variations of pose; with notes on Heads, Hands & Feet.



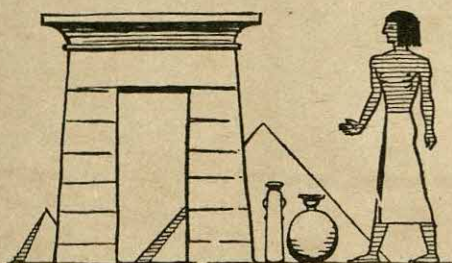
PICTURE 16



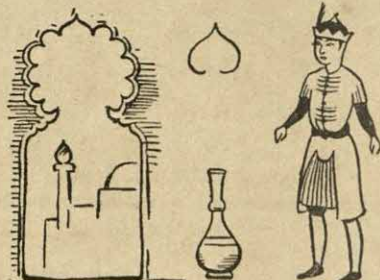
PICTURE 17



PICTURE 18



EGYPTIAN: Arch. Vases. Costume.
Note the Simplicity and Dignity of the straight line.



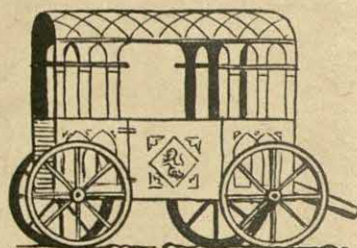
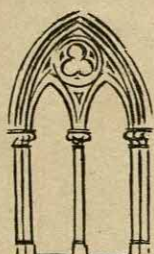
PERSIAN: Arch. Vase. Costume.
Note: The pointed 'onion' shape is characteristic.



NORMAN: Arch. Man. Woman. Shield.

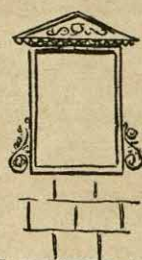
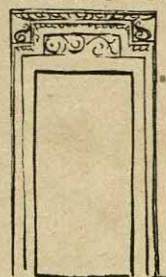


Ship.



GOTHIC: Arch. Man. Woman. Shield. Goblet.

Carriage..



RENAISSANCE: Arches.

Woman.

Man.

Chair.

Sedan Chair.



Egyptian.

Straight Lines.



Persian.

Ogee



Norman.

Round



Gothic.

Lancet.



Renaissance.



Contrast in poses of figures.



Dramatic contrast in tone.



Contrast of light and dark.

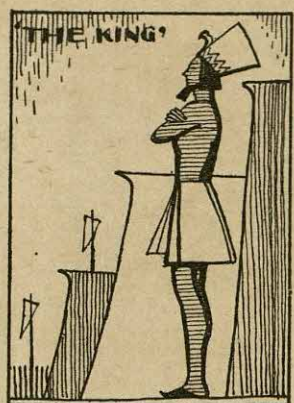
PICTURE 20



JOY

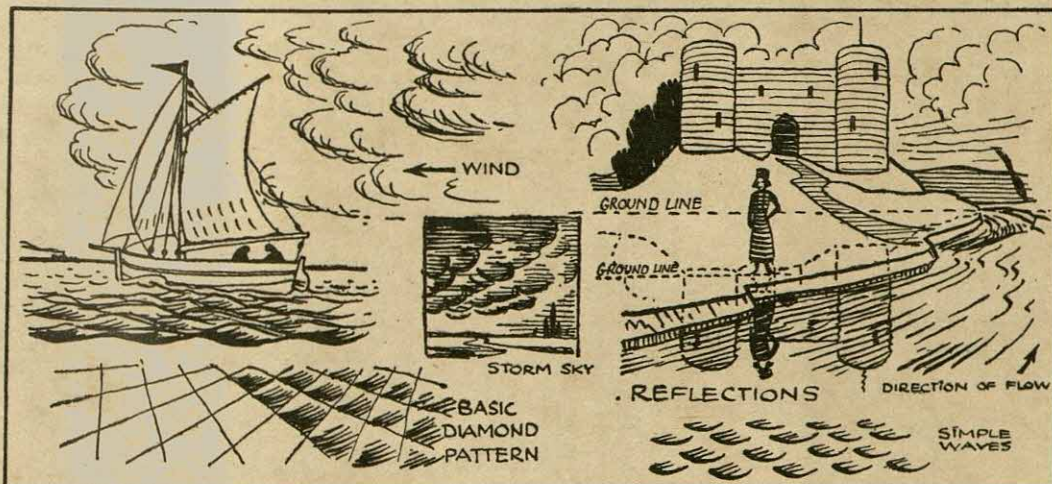


SORROW

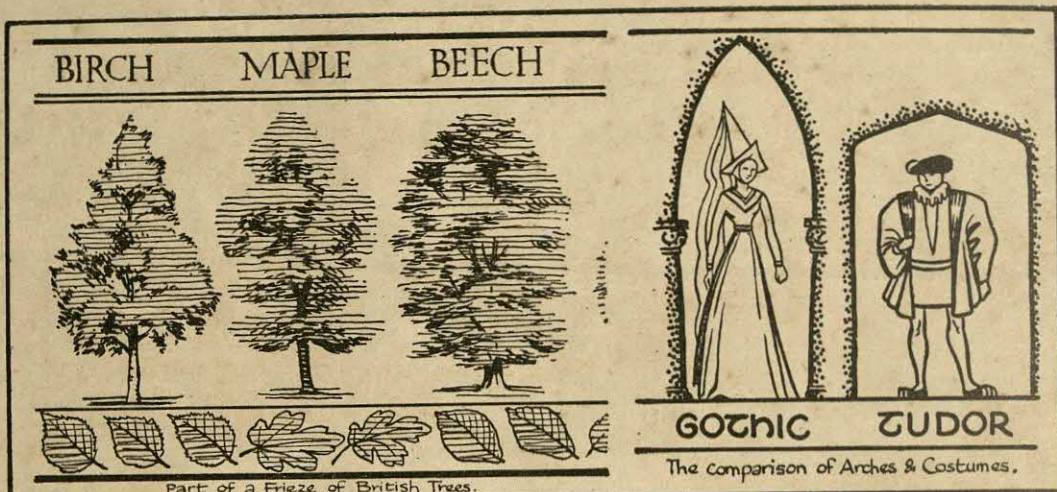


STRENGTH

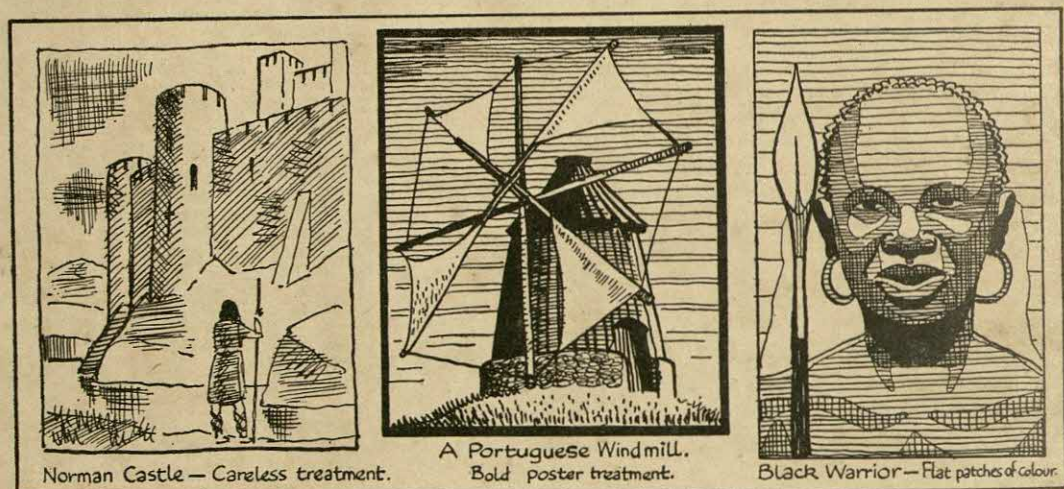
PICTURE 21



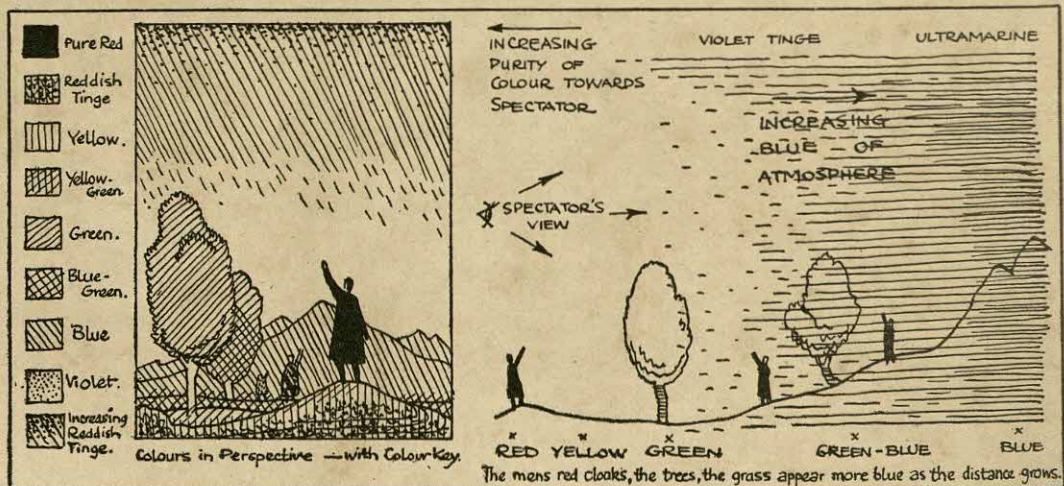
PICTURE 22



PICTURE 23

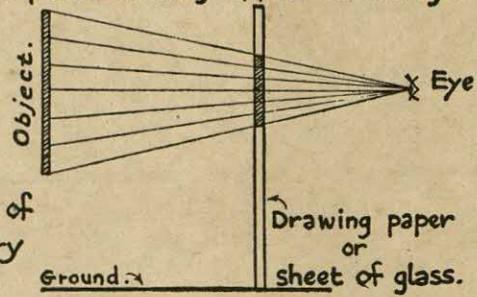
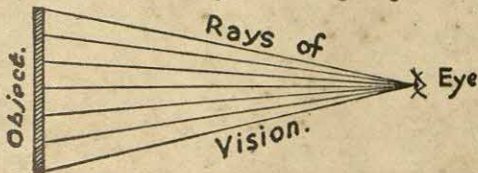


PICTURE 24

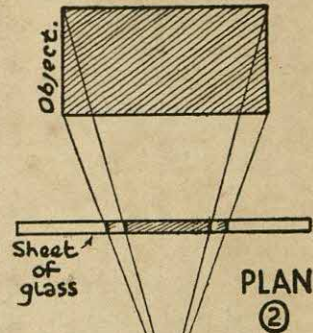
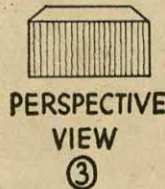
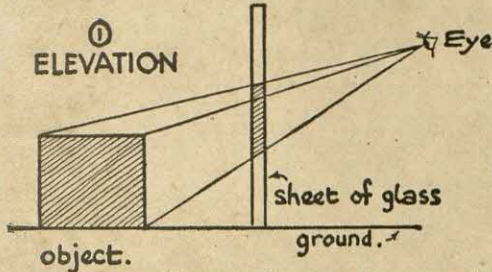


PICTURE 25

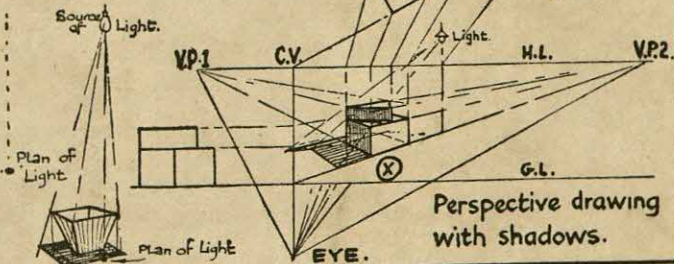
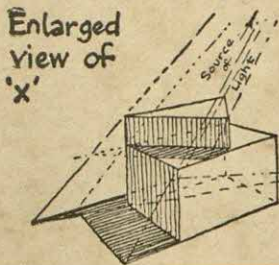
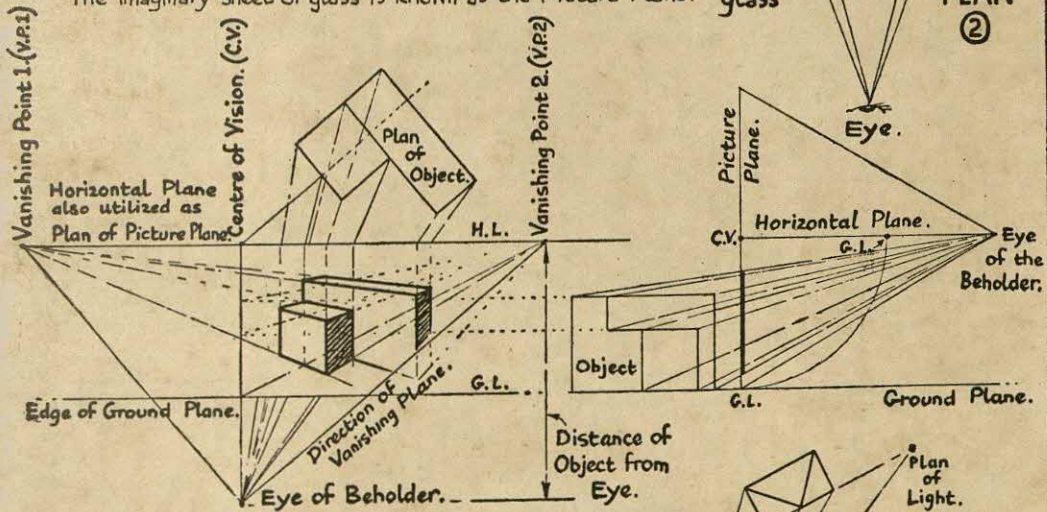
The art of representing objects on a plane as they appear to the eye.



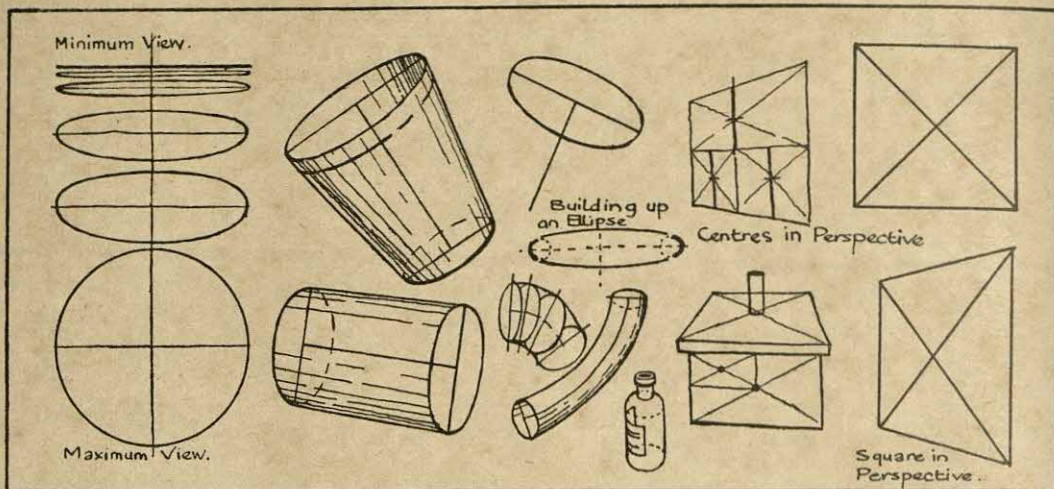
In the theory of Perspective, the Rays of Vision are intercepted by an imaginary sheet of glass (the drawing paper).



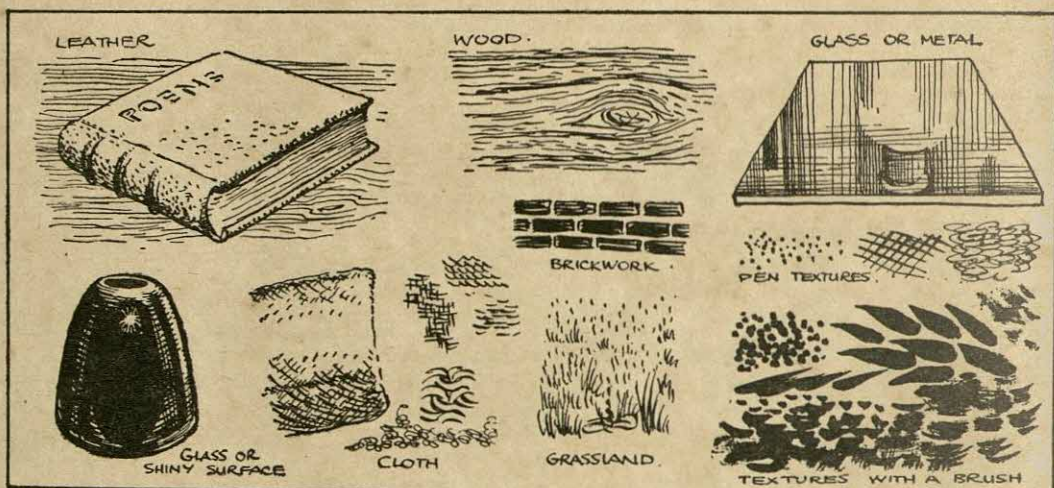
The imaginary sheet of glass is known as the Picture Plane.



PICTURE 26



PICTURE 27



PICTURE 28



PICTURE 29